

The background of the cover is a detailed diorama of a rocky, jungle-like environment. A blue, four-limbed alien figure with red accents on its head and chest is the central focus. It is holding a long, silver knife vertically in its right hand. The figure has a somewhat skeletal or mechanical appearance. The magazine title 'The Modeler's Resource' is printed in large, bold, orange letters across the top. Below the title, a subtitle in yellow script reads 'For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder'. In the top right corner, the price '\$4.95 USA/\$6.95 Canada' and 'Issue #12B' are listed in white. Two main headlines in green and yellow text are positioned on the left side of the cover.

The Modeler's Resource

\$4.95 USA/\$6.95 Canada
Issue #12B

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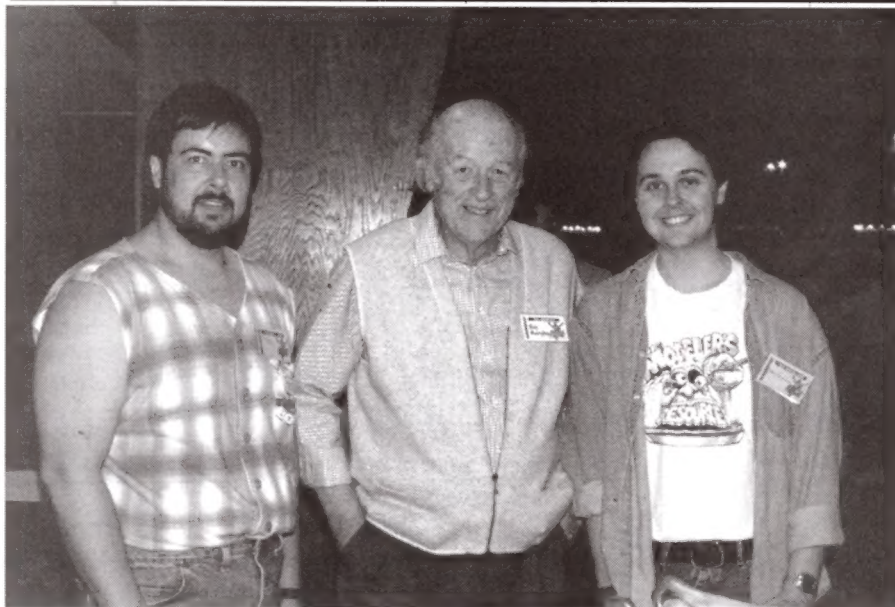
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Horizon's Windslasher makes our cover this issue, exquisitely built, painted and customized by Tommy Ellis of *Tom & Jerry Studio*. If you want to know how Tommy created this masterful diorama, then flip over to Tommy's regular column, *Exploring the Edge*, beginning on page 42.

Also, we cover a few shows that have happened recently. You can relive the memories or view them for the first time.

.....
Photo Above: (Left to right) Tommy Ellis, Mr. Ray Harryhausen and Jerry Buchanan at the recent Wonderfest. (Nice shirt, Jerry!)

.....
Cover Photo by: Tony Beazley/Sun Dog Productions, Nashville, TN



From the Editor...

Hi folks. We're back again and I think you'll enjoy this issue of *The Modeler's Resource*. This is the *real* July issue, by the way. Sorry for the goof on last issue's cover.

You should notice some major improvements in the way the magazine looks this issue. We've switched over to a totally new system which affords us much better picture and text reproduction. We're now using Quark Xpress desktop publishing software and we're also using a Hewlett Packard Scanjet 4c. Now, we simply scan in all of our pictures, save everything to disk and send the disk to Morgan Publishing. No hassle, no fuss and much greater resolution so everything looks much more crisp. Let us know what you think.

Submitting an Article?

If so, please do the following:

- **Articles:** Submit on disk (either Mac or IBM) prepared on any common word processing software (indicate which one) and enclose hard copy (printed copy) of article also. ASCII is best. We can utilize either 3.5" or 5.25" disks.
- **Photos:** Black and white or color prints with good contrast can be used (not slides at this time please). Any captions or identification marks should be written on labels, then affixed to the back of photos.
- **General:** No promise is made to publish any submitted material unless previously agreed upon. All material becomes the property of *The Modeler's Resource* unless prior arrangements are made. Any questions? Write for more info (incl. SASE).

Some of you have met my wife, Silvia, or at least read her articles and seen her picture in previous issues. Occasionally, she answers the phone too. Well, she helps so much with this magazine and has quite a bit of knowledge about models herself that it's only natural that she should have her own column. So, without further ado, we're officially introducing "From the Laptop...". In this issue, she covers the recent SCAHMS show. You can look for an article by Silvia on how she tackles the build-up of a kit in a future issue.

Mike Fredericks has come up with a name for his regular column and in this issue, he's profiling Danny Soracco's company - Dimensional Designs. You've seen some of their kits in Mike's previous columns, but now he's giving you much more of a looksee in *The Fredericks Files*.

Tommy Ellis is back with Horizon's/Steve Wang's *Windslasher* kit. What's interesting about this particular article is not only the way Tommy has painted the kit itself, but the *setting* he's created for it. I think you'll agree that it's unique and possibly something that you might want to replicate as well.

Tom Gilliland is going full tilt again with his painting expertise, bringing it to bear on a subject that's difficult for many of us to master - the art of painting women. You have to admit that it is difficult to artfully replicate the skin tone of a woman. In real life, their skin is softer and usually has a completely different tonal quality than we men do. Tom has tackled that subject for us this issue. Let us know if it helps.

Mike James, who you may have seen in

Kitbuilders #17, has provided us with an article that will undoubtedly blow your socks off as well. He's taken Dark Horse's .38 Special kit and done wonders with it! Between him and Tom Gilliland and what David Fisher did in *AFM* #2, with Volks' *Blind Beauty*, you've probably got enough info to give you a great start in painting all of those female kits that might simply be taking up room in your closet. Let's get to it!

Lately, it seems that in just a few short years, the entire garage kit industry has flung open its doors and kits are really coming out of the woodwork, and the only word for that is *exciting*! Maybe it's just that everyone is getting much more organized and the fact that there are now three magazines, *Amazing Figure Modeler*, *Kitbuilders* and *The Modeler's Resource* (plus *Gremlins in the Garage*!) to keep everyone posted on what's happening makes it all that much better.

By the way, Rick "Jonesy" Jones is now our regular cartoonist. We're pretty excited about that and he's designed a regular cartoon just for us titled, "The Modeler's Hoot". You'll have to check it out.

Before we forget, we'd like to mention that shortly after the publication of our last issue, we received full payment from the folks at **Toemen Modelbouw** in Holland for the magazines that they had received from us.

Fred

Our Internet Home Page is now officially part of *Gremlins in the Garage*. See us at:
http://gremlins.com/modelers_resource

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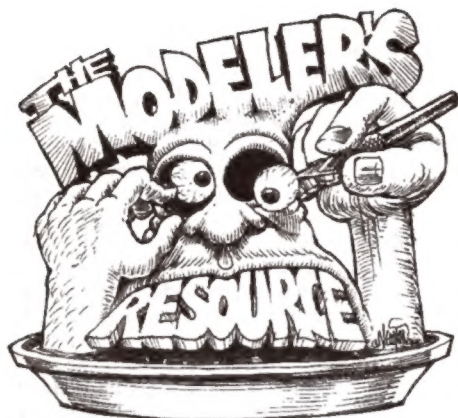
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LETTERS

Dear Gentlebeings:

Please find enclosed \$5.00 for *The Modeler's Resource* issue number seven Mar/April '95 (Predator article part one).

Thank you for providing such an informative magazine. I enjoy the "How to" articles, "news and reviews", U.K. kit information, color photos...Well, I like the entire magazine. Keep up the great work!

Best regards, Steven Alford, Garland, TX

Dear Steven,

Enjoy Issue #7 and thanks for your continued interest and support.

Dear Fred:

Just wanted to send you a note to let you know how much I have thoroughly enjoyed your publication from front to back. The subscription was well worth the price and more. I was first made aware of *The Modeler's Resource* via the internet at Denis Bohm's Gremlins in the Garage web site.

Both you and he are doing a great service to those of us that have this hobby that causes our spouses and friends to look at us funny and just scratch their heads.

I've enclosed some photos for consideration on your readers kit pages. I have also enclosed a SASE for you to return them in. I especially enjoyed your spirited discussion on model bases. I kinda (sic) fall in the middle, I really think the kit needs some stability but the base should not overpower it...Thanks again for a TERRIFIC magazine! (emphasis the author's).

Sincerely, Rusty Ryan, The Colony, TX

Dear Rusty,

Thanks for the comments and the pictures, a few of which we've published in our "Kit Spotlight" section in this issue.

I agree with you with respect to Denis' Gremlins in the Garage page. It's cutting edge and every time you visit, there's something new to view and drool over! And everything in Gremlins is in color! Can't beat that. Thanks again!

Dear TMR,

Enclosed is \$6.00; please send me issue #11 (April 1996)

By now, you must have seen *Kitbuilders'* recent issues covering female figure models. They did a pretty good job considering no one else seems to have noticed there are "pleasant" figure models out there.

I have already bought two figures from Phoenix (sculpted by Tim Richards) and I am planning to get a couple from Soldat.

You have got to ask yourself "How much money is out there waiting to be spent on figure models that do NOT portray violence, gore, death, horror or malignancy?"

Shawn T. Harrison, Seabrook, TX

Dear Shawn,

Yes, we saw the articles that ran in *Kitbuilders* and liked them. Part of the problem is the reaction you get when you print an article on female kits versus monster kits. I've had some folks go simply "Yuck!" when I've shown them pictures of some of the monster kits available, but when you show them a model of a beautiful female kit, like this issue's .38 Special, they'll go "Oh, that's pornography." As far as I'm concerned, there is nothing more attractive than the shape of a beautiful woman.

I've also spoken to a number of well-known, professional sculptors on just this subject and they've indicated that sculpting a woman is much more difficult than sculpting a man or monster. This could be at least part of the reason that the percentage of female-related kits is small compared to the overall legion of monster-related kits.

What do you think readers? Are there other modelers out there who would like to see more articles on female kits, as well as actual female models produced? Please write, fax or e-mail with your opinions. We'd really like to hear from you on this. Please take a minute to jot us a note. Thanks.

Dear TMR:

About a month after it was released, I bought Lunar Models' new Time Machine kit. At \$140, I thought, eh, a little pricey, but it's a dream kit of the most beautiful film prop every conceived. The castings are clean, the lines sleek and Mike Evans did his usual great job with the pattern. My only concern was the ornate Victorian engravings on the wheel, and the complex pattern on the motor housing. I'm thinking, "it's gonna take a couple of months to get this thing right!" So, I start on letters to your own Jim Bertges and Lee Staton of *Amazing Figure Modeler* pleading for suggestions, as they're two of the biggest SF hardware nuts I know of.

Soon thereafter, I got an envelope from Lunar. To my surprise and delight, it contained a stunning full color page of decals for the Machine. Not only were the wheel and motor designs there, but several others I'd not even noticed in the film. There was no mention in the kit that decals would be forthcoming, so basically, Mike just sent them along, because that's the way he likes to do things.

It's just that kind of attention to detail that makes a company a leader. That, and the fact that Lunar has been there from the beginning with quality kits and a range of subject matter that's miles wide. In fact, Mike's fine company is responsible, indirectly, for getting yours truly hooked through the gills on garage kits. The first image that made me are of the hobby was the ubiquitous Lunar ad with a picture of the Classics Illustrated Martian War Machine at the top. "Man," I thought to myself, "there's something hap'nin' here!" That tripod has been stuck in my brain for nearly forty years, being the first story that turned me on to science fiction. If there's finally a model of that, than what else is around? Well, I found out some seventy kits later.

So, naturally, it saddens me to see the big ad in *Toy Shop*. Lunar for Sale? Boy, if I hadn't left that \$225,000 in my other pants at work, it'd be mine in a heartbeat! Any modeler that knows Lunar kits can only hope that whoever takes Mike Evans up on his offer will run the company with the same vision and perfectionism that he did.

You know, I think I'd better get out the plastic and order that other War Machine, the Frank R. Paul one, before it's gone forever.

So long, Mike and thanks, buddy. You'll be missed.

Sincerely, Frank Daniel, Richmond, VA

Dear Frank,

BTW, Read your article in *AFM#4* - excellent work on restoring that Hunchback kit.

Most of us our saddened by the fact that Mike Evans wants to sell Lunar. I've spoken with him a few times about it and I can certainly understand him wanting to move on to other things. Lunar has been around forever, it seems. I bought my very first resin garage kit through them - the Revised Futura - years ago. Like you, Frank, it opened up a whole new world for me.

Also like you, I was pleasantly surprised when, not long after I purchased Lunar's new Time Machine kit, the decal sheet simply appeared in the mail one day. You're right, the decals are superb. The entire kit is a "must have" for anyone who is into the classic science fiction genre. The castings are beautiful and go together very well. The decals are simply the icing on an already delectable piece of cake.

Thanks for writing, Frank.

Hi Fred,

This is my third issue...and I must say each issue is better than the last. I have re-entered figure and Sci-Fi modeling again, about five years ago. Before that, it was Aurora kits and the odd Monogram reissue...Love the "Across the Pond" segments!

Sincerely, Terry Shewchuk

Dear Terry,

Thanks for your letter and thanks also for the pictures you sent us, some of which we published last issue. Across the Pond is great to have, but like Andrew says, it's only a "snapshot." If any of our readers would like more of what's happening over there, check out *DRONE* newsletter published by Andrew himself. See their ad in the back of this issue.

Dear Modeler's Resource,

I'd like to warn your readers about a fellow named Mike Howard of Urmston, Manchester, England. In April of (1995), I paid Mr. Howard \$1015.00 (in U.S. dollars) for a Michael Keaton figure kit and a Takara Batman doll. I received these items in late November of (last) year after referring the matter to the fraud unit of the Manchester Police.

I subsequently found out from Millennium Publishers (they publish *Science Fiction* and *Fantasy Modeler* magazine), that Mr. Howard has had quite a few complaints filed against him by customers. As a consequence, Millennium Publishers has dropped Mr. Howard from contributing to the magazine. In addition, Mr. Howard's sculptor - Mike Hill - has also wisely decided to disassociate himself from Mr. Howard.

~Rand Miller, Honolulu, Hawaii

Dear Rand,

We contacted Millennium Publishing to find out more, but, unfortunately, never heard back from them. The situation you enumerate was verified to us through other sources. Thank you for writing and we're glad that everything has finally worked out for you.

Fred,

...In answer to Tim Seevers' *Necroscope* kit question - *Classic Plastic* (the U.S. firm) produced a Vampire bust and figure kit a couple or so years ago.

~Andrew "Mad Dog" Hall

Dear Andrew,

Thanks for the information. Has anyone out there seen either of the kits that Andrew is referring to? If anyone has any further information, please share it with all of us. Thanks.

Dear Fred,

Thanks for yet another wonderful issue of *The Modeler's Resource*. I have been receiving it from day one so I'm able to see it's getting better and better. I wonder if it'll ever stop (getting better I mean). I sincerely hope not...and now for something completely different, as the British would say.

In the letters section of the last issue I suddenly read my name. There was a letter from Steve Goodrich, who wrote he worked for the late *Model Scene* magazine. He apparently was offended by my letter in an earlier issue. He was talking about an "alleged" money order and SASE I had sent. Well, as you can see, since I have enclosed a photocopy of the "alleged" money order, I didn't lie and I didn't send one but three SASE's to their magazine. I know this for a fact, because I always make a note of the date, the contents and who I send my letters to. But I did as he said and have put a tracer on the money order. I'm curious what will come out of that. I'll certainly let you know.

Well, to end this letter on a more merrier manner, keep up the good work and lots of success with your mag.

~J. Proveniers, The Netherlands, Europe

Dear J.,

Thanks for writing and expressing the positive comments on the magazine. We'll be interested to hear if your money order was cashed and by whom. Look forward to hearing from you again.

Hi Fred,

Time to renew my subscription. Here's the check. Each issue keeps getting better and better - and talk about prompt delivery - can't be beat!

As per reader Tim Seevers' question on *Necroscope* models. The now defunct (I believe) *Classic Plastic* put out two. A 1:6 scale Vampire holding a victim by the neck, with a ripped-in-half victim on the base. Also, a bust of the Vampire. They were about \$175 and \$70 respectively.

And, just a word of encouragement to the would-be and future figure kit modelers. The first time I ever picked up a paintbrush, I was 35 years old. Now, five years later, I have people's eyes bugging out with awe. I'm still nowhere near how good I want to be, but I'm getting there. The way I learned was to read all I can get my hands on about model building and painting. (Don't leave out the military stuff). Build a reference library, so to speak. Videos, books, mags, instructions, so on. Take all the info and create your own style. Just do it! There's no greater feeling than completing a piece and saying I did it!

Best Wishes, Marc McLearn, Rumson, NJ

Hello Fred,

First of all, I'm going to stop saying that each issue is better than the last. That is getting pretty redundant, so I'll let you know if the current issue *has not* lived up to the promise of past issues. Of course, I don't think I'll be making that comment, but this will save me from repeating myself constantly.

The cover - what a dynamic photo! Sure, the colors don't pop off the magazine like last issue, but this picture has a story to tell and really draws you in as you examine it...

...Silvia's piece on Boris Karloff and his daughter, Sara, was well done and informative. I've been a fan of Karloff's since I first read *Famous Monsters of Filmland*. Having met Sara at several conventions, I'm a fan of her's as well. She's doing a fantastic job of preserving her father's image and legend and deserves all the support we can give her. Silvia's article provided several tidbits that even this old fan didn't know. Great job.

As always, Steve's "Arena" was informative and well-written. It was good to get reviews of kits that were on the less expensive side. Steve's

tips on Godzilla's fins and their placement are appreciated. I fully agree with his viewpoint on the Mars Attacks kits. I have plans for my Martian Soldier and I appreciate the amount of extra goodies Screamin' included for the price. It's also good to know that AMT/Ertl has finally produced a decent vinyl kit. Their previous efforts in their Star Trek line were disappointing to say the least and as much as I was looking forward to their Star Wars efforts, the likenesses were so far off that I couldn't buy the kits. Steve does a great job, even in his briefest comments, he relates much useful information.

Tom's (Gilliland) simple, creative approach to bases should go a long way toward answering the question, "To Base or Not to Base?" As always, his creativity astounds me. His use of an old model skull or a few bits of broken plaster to enhance, but not overpower the figure is inspiring.

Jerry Buchanan's coverage of The Chiller Theatre Con made me jealous. Not only did I want to be able to attend, but he *bought all kinds of stuff!* His day-by-day approach to covering the convention helped us underprivileged masses who didn't make it there attend vicariously. Jerry only made me want to attend a convention - any convention, *now!* I can't wait for the Mad Model Party!

It's good to see that Tommy Ellis will have a regular forum in TMR...the coverage of girl kits was a bit brief for my tastes, but I understand the space limitations.

Ben Pfau's reviews were a nice additional voice to the usual TMR reviews. I enjoy hearing from a variety of reviewers, especially if they are looking at kits I intend to buy. Ben's look at the Maquis ship will come in handy when I finally purchase my copy.

...Boy, oh boy, Mike Fredericks has outdone himself with his exhaustive review of *Lost in Space* kits. This article should go a long way in making Mike Evans happy after my blunder about the "Lunar Time Machine." *Lost in Space* fans will be flooding him with orders for his fantastic-looking kits. Mike Fredericks does a great job in covering just about every angle of a given subject.

...I really enjoy Andrew Hall's column. Not only is he informative, but his dry, British wit makes the column great fun to read.

Alan Friedman's tips and techniques are fascinating! This is the kind of non-traditional approach to modeling that sets TMR apart from other magazines. I've never read about using artist's gel and sponges for adding texture before, but it makes such sense.

"Coming at You!" is the best of the preview columns. You've always got the scoop on everyone else and, of course, your attention to the variety of models available is what makes TMR unique. I really want to get that new Beatnik Bandit, it looks great.

...That's it for now. As always, I'm looking forward to the next issue.

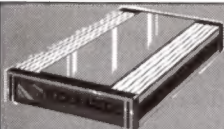
Stay Happy, Jim Bertges, Simi Valley, CA

Dear Jim,

I know I've told you this before, but I've become addicted to your reviews of this publication. I don't feel like I've totally finished with each issue until you send me your "two cents." For me, your constructive criticism goes a long way. Thanks again, Jim and even though I might not share your critique each time or agree with you at every point, I still look forward to reading them. Keep 'em coming.

One of our subscribers, Kirk Barron, sent us this note with his "two words" that express his opinion of our last issue. Kirk was the Instruction Sheet Illustrator at The Ertl Company awhile back and now works in their Toy Design Department. Thanks, Kirk, for letting us share your "thoughts".





e-Mail Zone

Fred,

I have been enjoying your mag for about a year now. I started getting it when I bought my air brush. I was really confused at first but thanks to you and your staff of experts, I feel my abilities as a painter growing.

Tommy Ellis lives here in Murfreesboro. He has given me many tips along the way as well.

You should really give yourself a pat on the back for putting out such a useful and entertaining magazine. Keep up the good work.

~james66 (James Downing)

Dear James66,

The best part of my day is when someone takes the time to let us know that, in some small way, *The Modeler's Resource* is doing what we intended for it to do. Thanks for writing.

Dear Fred,

I just received your confirmation of my subscription and just wanted to inform you your decision to start with issue #11 was indeed the correct assumption. I appreciate your interest and concern in not sending me an issue I already have.

It is rare (but never unappreciated) when a publication shows such interest. I look forward to a long relationship with your publication.

KEEP UP THE GOOD WORK! (emphasis the author's).

Sincerely, SAttai (Susan Attai)

Dear SAttai,

You're welcome and thanks very much for writing.

Fred,

Thanks for sending issue #10. It's well done and I really enjoyed the article on the Sideshow Frankenstein kit. Color makes a big difference to people. Should help your newsstand sales and it definitely improves the articles.

I'm still undecided on a subscription at this point, but that's no reflection on your publication. You see, I model HO Scale trains and the occasional car model. I'm almost tapped out of magazine money (I think I'm getting about fifteen different ones now). So, I'm looking at what to get rid of in order to pick you guys up!

I was so impressed with the Frankenstein kit that I'm thinking of buying one. I haven't done anything in vinyl before, as I'm new to the "garage kit" scene, but I've built a lot of kits.

Tom Gilliland mentions several types of paint in the article (i.e. Polytranspar and Horizon) these are new to me. Where can I get some?

Anyway, best of luck with the publication. By the way, I'm a member of SCAHMS as well. It's great to see that you've decided to include Ron Souza as a contributing writer. He's an excellent modeler and a super nice guy to boot.

See ya, zeke (Lou)

Dear zeke,

Glad you're enjoying the color and you're right, it does make a big difference. You can get Polytranspar paints from Kit Kraft, Inc. and Horizon's can probably be ordered through most hobby stores.

As far as your indecision on subscribing, I can certainly understand that. There are some great magazines out there all with something to add to our modeling.

Thanks for writing and when you're ready to subscribe, we'll be here.

Dear Fred,

The U.S. and U.K. postal services have done their stuff and the first issue of my subscription has arrived and I'm very impressed. I particularly liked the practical techniques articles.

The only criticism is with the circuit diagram on page 8 (of the April issue). If anyone wires this up, all they'll get are some warm leads and flat batteries! I've attached a uuencoded diagram with the correct wiring.

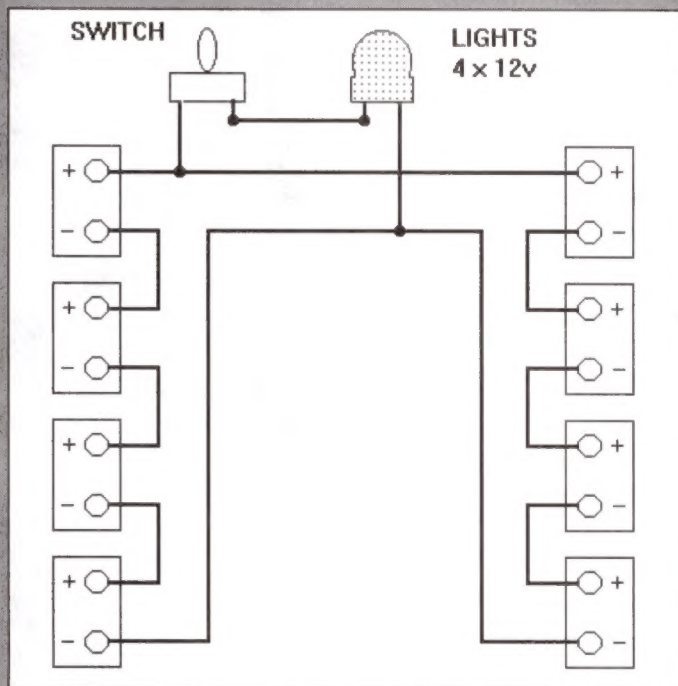
I'm looking forward to the next issue. Now all I need to do is get away from this computer long enough to do some modeling.

~Clive Pygott

Dear Clive,

Jim Bertges will be the first to tell you that he's an electronic novice (actually, he also used the adjective "idiot" to describe his knowledge of electricity). I'm sure he, as well as all of our readers, appreciate your correction to his wiring diagram. As you can see, we've gone ahead and printed it here so that everyone can benefit from your understanding and knowledge of the electrical circuit.

Thanks again, Clive and we're glad you're enjoying the magazine over in the U.K.



Letters to the Editor

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter, *clearly*. Thank you.

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"Garage kits should be created by fans out of a love in their heart for the character to be sculpted. I do what I like. I figure that at least a few others will like the same things that I do. If I make one guy happy, I'm happy." So says **Danny Soracco**, owner of **Dimensional Designs** in San Francisco, California. "Why do ten kits based on Predator? Fans should sculpt the characters that they want, not just what will sell."

Nestled in the beautiful North Beach area of San Francisco is the home of Danny, his wife Tere and their two young children. Just a block down the street is the Dimensional Designs' shop, the site where the vast line of resin model kits that Dimensional offers are produced. It is also where some of the first "garage kits" in this country were made. Danny has lived here all his life. His father still operates the bakery shop nearby that Danny remembers as a young boy. Like most areas in San Francisco, it is expensive to live here, but Danny says he has no plans of ever leaving.

When you enter the Soracco's home, the first thing you notice are the huge floor-to-ceiling book cases. They cover all four walls and are packed with resin kits, that are completely built and beautifully painted. Danny has been collecting as well as creating garage kits since they first became popular in the U.S. a decade ago. Consequently, looking through his collection is like traveling through model history in his "resin museum."

As I walked around his living room browsing and reminiscing, Danny recalled to me the early days of his company and how he got started making model kits. Originally, Dimensional Designs was made up of three partners: Danny, plus sculptor Steve McGrath and painter Mitch Heinz. The group initially made masks, "shrunk punk heads", skull paperweights and 3-D T-shirts. It was a lot of work for small gain. Masks were seasonal items in demand only part of the year and their popular 49er T-shirt was very time-consuming to create. It featured a San Francisco 49er



football player bursting out of the wearer's chest. It took 13 steps to completely paint it (which even included dirt on the shoes). The purchaser could even decide what number he wanted on the little guy's jersey.

Like most everyone reading this, Danny had always been interested in models since he was a kid. (His dad used to build his Aurora monster models for him. Danny remembers his mummy kit being painted blue because that's what color it was on the box lid.) Being influenced also by monster movies and *Famous Monsters of Filmland* magazine as a boy, Danny was very interested when he discovered the resin monster model kits coming out of Japan in the early-to-mid eighties. He started purchasing kits made by Scoop, Mermaid and Billiken. As these models were tough to get even then, Danny said that he started asking around to see if other collectors in the U.S. shared his passion. He recast copies of the Talos figure by Mermaid (from Jason and the Argonauts) and offered it as a trade kit for other models of interest. He soon discovered that people were very interested but had nothing to trade so he began selling his recast models. In those early days of casting kits, Danny used a polyester resin that took 40 minutes to set up. Polyurethane resins today take only a few minutes. At this time, only Lunar and Jeff Jaeger were making American garage kits professionally.

In Bill Bruegman's magazine, *Model Figure Collector*, he saw ads for Mike Evans' Lunar Models. Danny told me that in the Lunar ad it read, "and other garage kits." Danny initially assumed that Lunar was actually selling model kits of garages. No one knew what these kits were yet. People had to be told that they would need super glue to build them and some thought that it would really take a lot of glue because the kits were so heavy and they had had little or no experience with this type of glue.

Danny met more and more fans of monsters like himself and soon was hiring some to sculpt monsters for him to sell and trade. In MFC magazine, he placed an ad reading, "Coming, The First American Figure Model Garage kit: The Morlock." More kits followed like the Terror Doll from "Trilogy of Terror" (still available today) and Dimensional Designs extensive Harryhausen line of kits. First came "The Earth Vs. The Flying Saucers" alien and then more. Columbia eventually issued a Cease and Desist order against Dimensional's unlicensed Harryhausen line. It was a big blow to the company but Danny persisted on with great

kits like Gort and Klaatu and many others.

Danny started hiring famous model sculptor, Randy Bowen, who created some very fine work for Dimensional. Randy was one of the first sculptors to put name plates on his kits at Dimensional.

Dimensional was creating kits of characters that Danny liked even in the early days with "Gothic Vampire", "The Incredible Two Headed Transplant" and "The Killer Shrew."

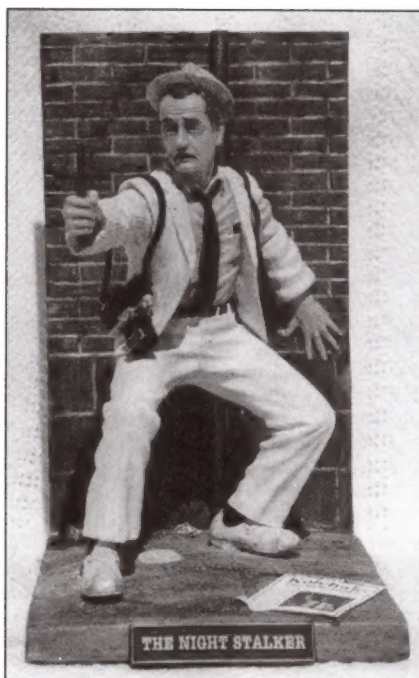
Danny picks the artist for each project based on his strengths. Chris Choin is very good at creating Dimensional Designs' monsters including their extensive Outer Limits line that I wrote about in *The Modeler's Resource*, two issues back. Probably the hardest subjects to sculpt are beautiful female characters and the exact likeness of characters. Danny often employs the services of Randy Bowen and Randy Lambert for these assignments.

I asked what were some of Dimensional's best and worst sellers over the years. Danny said that all of his Harryhausen kits and all of Randy Bowen's models have been very good sellers. The six Midget Monsters sculpted by Randy Lambert are good sellers. The miniature caricatures of famous monsters started when Randy sculpted Frankenstein as a gift upon the birth of Danny's daughter. The figure comes built and nicely painted. More in the series will include Mark of the Vampire and Glenn Strange as Frankenstein. (What? No Creature?!)

Probably Dimensional's worst sellers have been The Crawling Hand (with cat eating it) and The Manitou, but in keeping with Danny's philosophy, these are characters that he likes. (Danny told me about being a kid and losing a toy ring in the movie theater while watching the film, *The Crawling Hand*. As much as he liked that ring, there was no way that he was going to reach around on the floor in the dark and risk having "The Crawling Hand" grab his wrist.)

Danny is an accomplished sculptor himself but leaves most of the sculpting duties to others these days. (He has a half-finished sculpture of "I Married a Monster" on his desk that he swears he will eventually finish.) Dimensional Designs is always on the look-out for new sculptures and sculptors.

Finally, I asked Danny about what we can expect from Dimensional in the future and his opinions of the future of the industry itself. Danny said that some of the kits coming out today are so finely crafted and elaborately packaged that they can no longer be considered true garage kits. Danny is not a big fan of fancy boxes for models. "What's inside is what counts". He too, though, is feeling the pressure to redesign his boxes for salability. He might also get more involved in having Dimensional Designs' kits become widely distributed by large distributing companies soon. This step



might necessitate more professionally appearing packaging. Pre-built and painted sculptures are becoming more popular among collectors, Danny told me. Dimensional is leaning in that direction starting with their Midget Monster line. Other kits available in this format include Boris Karloff from *Black Cat*, Bowen Werewolf and two beautiful Karloff busts in a bronze finish in Dimensional's cold-cast limited edition series. Casting quality will continue to improve, Danny predicts. In fact, he sees his customers becoming more picky as the quality improves. His philosophy is to do his kits right the first time so customers won't wait for a better kit of the character to come out later.

Danny definitely takes a 'no man is an island' approach in dealing with customers and even competition. He is constantly in touch with people in the business and has helped many get started. Dimensional Designs has stopped work on projects if they find others are creating the same thing. Danny has even recommended customers check out a rival company's version of a character first if he thinks they might like it better than his.

Newly released or upcoming kits from Dimensional Designs include Marty Feldman as Igor from *Young Frankenstein*, John Carradine, new Boris Karloff characters like Fu Manchu, their personality series that includes actors like Karloff and Lon Chaney out of make-up. All are licensed. B-monster movie characters like *The Brain that Wouldn't Die* is also finally ready. *Night Stalker* from the popular TV show is coming. *Outer Limits* kits, the *ZZZZZ Girl* and *Megasoid Creature* from the episode *The Duplicate Man* are coming. Also some new Frankenstein lab equipment and machinery is forthcoming, in the tradition of Aurora's Customizing kits.

Whether Danny ever makes his fortune from Dimensional Designs or not, he is obviously a man who is happy with his career choice. If you're a fan of monster and science fiction model kits, you won't go wrong with Dimensional Designs and if Danny makes you happy, let him know. You'll make him happy too.

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Gremlin on the Loose!

Kit Reviews by Larry J. Brackney



Rob Bottin's make-up effects for "Darkness" truly stole the show in Ridley Scott's *Legend*. The film featured a number of other exceptional character designs and make-up effects. One of my personal favorites, the witch, Meg Mucklebone, makes only a brief appearance, rising from the swamp to menace the hero before having her head hacked off! **Dimensional Designs** has enlisted Miles Teves, a member of Legends' FX team, to execute a 1:6 scale, numbered, limited edition kit of *Meg*.

I've been told that the character design for Meg was taken from an artist's conception of what the wicked witch in *Snow White* would look like nude. As gut-churning a task as that may seem, I have to say that Teves has hit very close to the mark with careful sculpting of Meg's sagging breasts, cellulose-laden thighs and rump, and a repulsive curvature in her spine. Now that we've weeded out those readers with weak constitutions, let's proceed to the details of the kit!

Meg is cast in 5 white resin pieces and includes two types of twine for detailing her hair and weeds. A reference photo is included. Although no instruction sheet is provided, assembly is completely intuitive.

The kit consists of Meg's body, two forearm/hand parts, a head and a swampy base that features a rotting log. The casting I received had a significant amount of flashing on the head, neck, arms and ankles that had to be dremeled away before the parts could be test-fitted. Neither the forearms nor head are clearly keyed to the body. This provides a small degree of freedom in the pose.

Casting quality was a bit of a mixed bag. The subtle skin texture pulled cleanly for the most part, as did the facial features. I suspect the mold my kit was pulled from was nearing the end of its life, as there was a good deal of flashing under the arms and on the extremities that had to be removed along with some stray bits of mold rubber. The task of clearing away flash and seam lines was made somewhat difficult by the delicate nature of the skin texture. As is typical with many castings, several of the fingers contained significant subsurface bubbles that had to be exposed and filled.

Assembling the kit is a snap. The witch's ankles socket neatly into the base and require no significant putty work. Likewise, careful dremeling minimizes puttying in the neck. There's no escaping the break-lines across the forearms though. A bit of putty goes a long way toward hiding the break and clever placement of the "vines" included for detailing will hide

most flaws in this area.

Painting the witch is fairly straightforward.

I airbrushed multiple shades of green over her body with some blue washes for shading, especially around the face and eye sockets. In the film, Meg's eyes are very nearly devoid of color. That seemed a bit stark, so I cut in her iris with multiple shades of gray. Skip the pupil and you have instant cataracts!

My favorite part of working on Meg was applying the hair and vines. Some black twine is included for use as hair. I began by untwisting sections of the twine, then cutting them to length. Hair can be affixed using Elmer's glue or Liquitex Medium (I used Matte Medium). I proceeded to glue long clumps of hair along the scalp line, letting them fall naturally. I finished with shorter clumps to fill in as needed. After the hair dried, it was time for her haircut! (Fellas, this is a prime opportunity to get your "significant other" involved in the hobby!) Under my wife's watchful eye, I proceeded to even up Meg's hair. We also trimmed away hair in strategic locations to emphasize her bald spots.

After fiddling with the twine that was included for use as vines, I decided that I wasn't happy with the results I was achieving. A quick trip to the craft shop for a bag of Spanish moss turned out to be the perfect answer. I draped moss over and around her body. Some clumps of moss on the base spiced it up nicely as well. Once everything was in place, I sealed the entire piece with multiple coats of gloss lacquer.

Fans of *Legend* should be pleased to add ol' Meg to their collections. (It may be worthwhile to note that she is not in the same scale as the most common version of Darkness made by Classic Plastic.) Taken for what she is, a horribly ugly hag, the witch may also appeal to a wider audience of horror kit builders. There was perhaps a bit more clean-up involved than I'd have liked for a kit that retails for \$150, but the attention to anatomy and sculpting detail are first rate. Die hard monster fans will want to consider her as an alternative to the glut of sexy female kits that threatens to overrun our hobby! (Humor Alert! ~Editor)



Dimensional Designs' Cat Troll is a 1:1 scale, limited edition kit of the troll character featured in the final segment of the film, *Cat's Eye*. Both the movie character and figure kit brandish tiny swords and are decked out in what can only be described as jester's garb. The bell-laden jester's cap provides humorous contrast with the troll's reptilian features and tiny razor-sharp teeth. While the troll is rather menacing in the last portion of the film, there's also a sense of comic-relief as he's first thwarted, then tormented, by the film's unlikely hero, the cat.

The kit is cast in 16 white resin pieces and

includes tiny bells and a long feather to detail the troll's hat. An instruction sheet and reference photo are also included. Casting quality is on par with other castings by American garage kit producers. Seam lines were not pronounced and cleaned up easily by scraping them with a sharp blade. Only a few significant air bubbles were present in areas that are visible once the kit is assembled. All of the parts were well-keyed and fit easily.

The head is cast in two sections - the upper part of the head and the lower mandible. Since the troll's mouth is quite wide and slightly open, the inside of the mouth is fairly detailed. As such, these pieces must be primed and painted prior to final assembly on the body. Once the head is in place, some putty work is required to blend the sections of the hood that were cast separately and on the body. Some puttying is also needed on the "tassels" sticking out of the jester's cap, at the wrists and at the waist. Once this was accomplished, I masked off the already painted mouth and primed the figure. All this information is irrelevant to modelers who prefer to paint sub-assemblies. However, I prefer to build and prime as much as possible to avoid having to putty and repaint later.

Sculptor Chris Choin has done a nice job capturing the troll's likeness. The detail in the feet, hands and face is blocked in a bit roughly and could have stood some additional refinement. For example, wrinkles on the troll's face are much more exaggerated than those on the character in the film. The trade off here is that a fairly dramatic color scheme for the troll's skin is easy to achieve with a bit of drybrushing. The clothing is nicely textured. Once again, drybrushing is the obvious technique to achieve a nice "burlap" appearance.

The only sore point in the kit? The base clearly falls short of the mark when compared to the rest of the sculpture. The base consists of a plain piece of resin with indentations for the troll's feet. It does nothing for the kit and in my opinion would actually diminish the impact of the finished piece. The base originally contained the film's title, but I still feel that the figure deserves a more creative setting.

In the film, the troll is chased about young Drew Barrymore's bedroom. I chose to place the troll in a similar setting by constructing the base itself out of a small stack of children's books, which have been glued shut and drilled to pin the figure in place. Wooden blocks are used to spell out the name of the film. Crayons, jacks and balls round out the base. The finished base cost less than \$10 to make and the troll looks right at home.

At \$100, the Cat Troll is a nicely executed kit of a charming (does that word apply to monsters?) character. Aside from the lackluster base, the kit is quite solid. I had another project lined up when the Cat Troll arrived, but this was a case of a kit looking like so much fun that it HAD to be tackled immediately! Is there any greater praise for a model kit?



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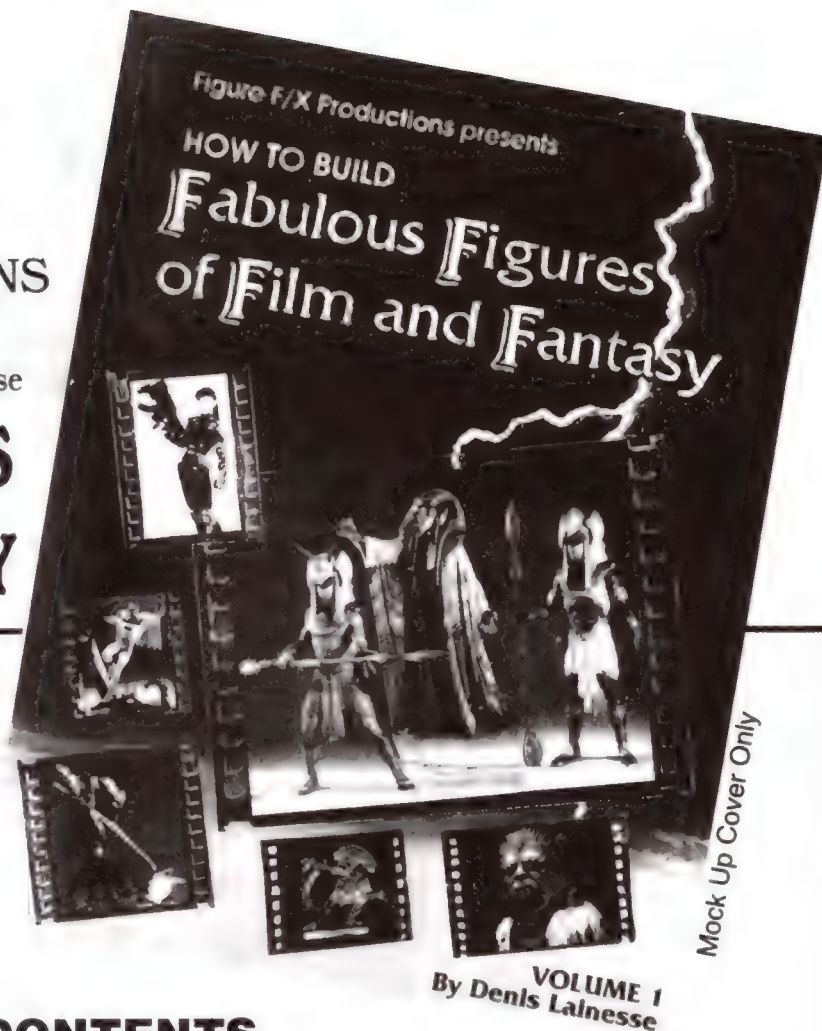
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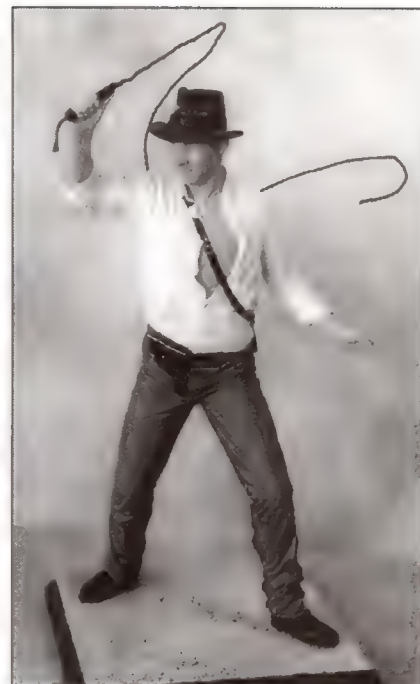


Due to an unforeseen family misfortune ☹️,
the book will be slightly delayed. Anticipated
shipping date is late summer.

Pre-orders have been received and will be
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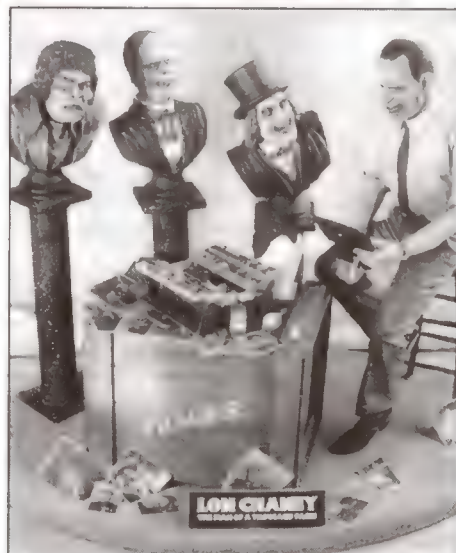
The author, Denis Lainesse, has over 30 years experience in building figures and vehicular models, numerous awards to his credit, has given lectures and courses on how to build those models and is founder/president of a model club "The Outer Limits of Modeling" in his locality. He is also a Professional Photographer.



Rusty Ryan is sharing a number of his built and painted HORIZON kits for your viewing pleasure. Thanks, Rusty!



Above, more of Gregory Turek's built up kits: on the left are Lunar's *The Fly* and *Return of the Fly*; right - Billiken's *Invasion of the Saucerman*.



Directly above is Frank Daniel's Horizon *Gillman* kit, with a space art calendar back lit.

Bottom far left is Chuck Davenport's Horizon *Cable* kit, which you may have seen on the cover a recent *IPMS/USA Journal*.

Bottom near left is another one of Bill "The Craftbeast" Craft's wonderful build-ups, this time of Janus' *Lon Chaney, Man of a Thousand Faces* kit.

~Keep those pictures comin' folks!~

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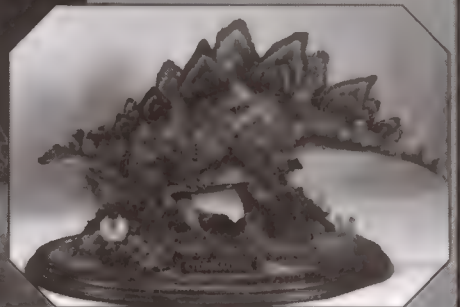
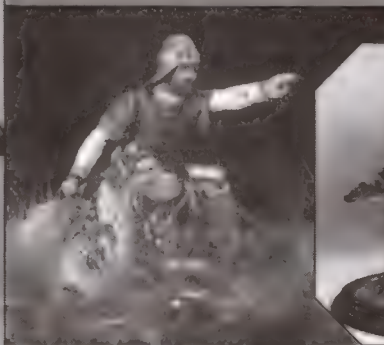
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View Pfrom the Bench

by Ben Pfau Miller



This is a nice kit to build. As always, with any kit, it's a good idea to wash it first to remove any mold release residue.

Testors *Frankenstude* kit went together nicely with no problems. It simply needed to have some panel lines cleaned up.

The two toughest parts to building the *Frankenstude*, were polishing the metal wheels and dealing with the windows. I found that using 000 steel wool rolled up and stuck in the end of a cordless drill chuck, worked well for the wheels. Cutting out the front and rear windows wasn't as easy. If you don't cut them out so that they're centered, you will have gaps at one side or the other.

After the windows were done, I used a Flat White acrylic paint for my basecoat and checked for any imperfections in the surface. After viewing all surfaces, I used *Boyd's Grape Pearl* enamel by Testors, for the finishing paint job. I applied three coats, letting each coat dry for three days before the next coat was added. Three days after the final coat of paint, I wet-sanded the body with 600 grit wet/dry sandpaper, then used an enamel clear coat by Boyds to seal it.

When the clear coat had dried for another three days, I completed the assembly by gluing the windows, grille, bullet-nose, headlights and chassis together.

Again, this *Frankenstude* kit is a good one that went together with no real problems to worry about, so if you're looking for a car kit that's a little different and doesn't have a lot of parts or require a degree to build, then give this *Frankenstude* a chance and have some fun.



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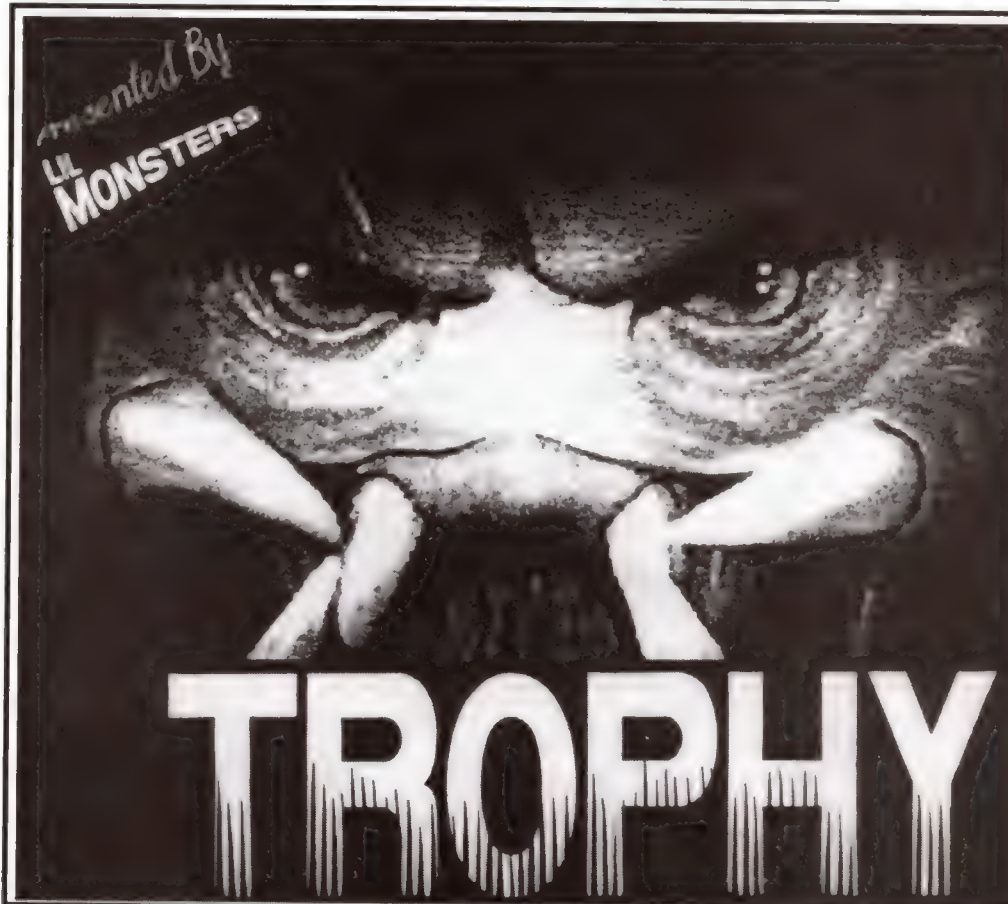
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IN THE ARENA

with Steve Goodrich



Horizon has just done for the legend of *Catwoman* what Julie Newmar Did for spandex! In a grand project of creating the comic book style Batman characters, Horizon has opted for the smaller 1:8 scale format. This is about one scale smaller than the classic Aurora monsters which were about 1:7 scale. The main reason behind this is that Horizon is doing bases and backdrops to create the full dioramas for this series, thus making the combined kits impressive enough in size to take up considerable space.

At any rate, the creative sculptors involved here are Karl Z. Meyer, James Lichnovsky and Taishiro Kiya.

Speaking for Catwoman, they have done her to perfection. She stands in a pensive, yet subtle pose. Cracking her whip she looks at once ready to spring or to start seductively slinking along. One of the most convincing poses I've seen to date on any female figure. The sculpting is also beautiful in giving her face real personality, and her hair a real wild, bouncy look.

Catwoman herself, comes in four pieces: head, body and one leg are the main piece. Two arms and left leg complete the figure. A fifth piece is the wrist strap of her whip. There are two other resin pieces that are the rooftop base and name plate.

Construction is a snap with Horizon's lock-in joints and pre-marked pinning spots. Two air bubbles were found on the underside of her hair, but that's all. I found constructing, filling the one seam at left hip, sanding and priming the piece only took one evening. Painting only took one day, with many interruptions at that! A model to make the more impatient modelers roll over and purr!

A thin piece of copper wire was included in the kit to create the whip. It really looked too much like string. This lady means business and has a 9 foot bull whip, after all! So, I cut pieces of twist tie in 6", 9" and 13" lengths. With three ends even, I tight-

ly twisted the pieces together. I then ran the "whip" over a candle flame, just enough to slightly melt the twisted whip and keep the plastic set. This makes a much more impressive whip once painted.

In all honesty, \$89.95 seems awfully steep a price for this kit when this scale model runs \$50.00 - \$75.00 in all other companies I've seen. But, I know collectors won't let the price totally daunt them if they truly desire a piece. So, where was I then...ah yes! Here kitty, kitty, I've got some nice catnip for you!



WONDERFEST

~Article and Photos by Jerry Buchanan of Tom & Jerry Studio

Hello everyone! Well, it looks as if another **Wonderfest** has come and gone. For those of you who live on Pluto, Wonderfest is a model convention that takes place in Louisville, Kentucky around the middle of April each year. This particular show was their seventh one and I must say that it was their best one yet.

With this seventh show, there came a few changes. The switch to the Executive West Hotel was a welcome one. With nicer rooms and a bigger dealer area, it made my stay a pleasant one. All convention activities were well-organized and the staff could not have been more helpful. This show also housed the biggest model competition I have ever seen. The quality of the entries was superb. The people have really taken this hobby to a new level and the competition showed it. I applaud everyone

who entered and hope you keep up the good work!

And now for the kicker. Where could you meet Ray and Diana Harryhausen, Chris Walas, Bob and Kathy Burns, Dave Dorman and Dave Cockrum all at the same time? If you said Wonderfest, you are absolutely right! Where could you see the original King Kong and The Fly back-to-back on the big screen? You guessed it - Wonderfest. There were also very informative seminars, talk sessions with the celebrities, a Japanimation video room and a raffle with all proceeds going to worthy charities. The Grand Finale came Sunday night with the banquet. To see Mr. Harryhausen's early stop-motion test footage was awe-inspiring and Bob Burns made me laugh out loud with his funny stories and film clips. It was the perfect way to end the day.

Now, I want to make myself perfectly clear. If you have never been to this show, **GO!** It only gets bigger and better. Where else could a kid win a seven foot tall Mugwump for five bucks? Here are a few photos from the show. Hope you enjoy them.



Photos:

- #1- Jerry Buchanan of Tom & Jerry Studio
- #2 - Joe & Lois of Puff 'n Stuff
- #3 - Gabriel Marquez w/Janus
- #4 - Gordy Dutt of *Kitbuilders* magazine, and friend
- #5 -Harry & John Lo from House of Video Games and Animé
- #6 - George & Lynn of GEOMetric Design
- #7 - Melinda of Cellar Cast
- #8 - Charity Raffle
- #9 - Model Competition entries



Photos:

- #10 - Ray Harryhausen props
- #11 - Model Competition entries
- #12 - Super Face Hugger in Stasis Chamber by Luis DeLaFuente
- #13 to 14 - Model Competition entries
- #15 - GEOMETRIC's new Pumpkinhead bust
- #16 - Model Competition entries
- #17 - Ravenhood's Executioner
- #18 to 20 - More Model Competition entries
- #21 - Meterill Noc Dragon by Bill Wieger

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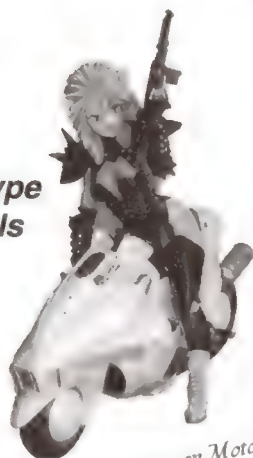
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...is Puttin' Out the Kits!

Recently, we discovered that a company known for their pvc figures and plastic toys is planning on putting out some figure kits. That's right, figure kits. We contacted the folks at Toy Biz and they were kind enough to send us some pictures and information, so we're

happy to share them with you.

The kits, produced in approximately 1:12 scale, will come with bases as shown and will be produced in *injection-molded plastic*. We were told that they will be available by September.

When you pick up yours, you'll note that many of the build-ups for the box art were done by Tom "Beyond the Bare Bones" Gilliland. We also decided you'd probably enjoy seeing them in color, since it will be awhile until you see them on store shelves.





by Tom Gilliland

So of all the models that you can slap paint onto, I think we all know which are the most popular. You can shove those Aliens aside, and even put Predator out of mind (if that's remotely possible), cuz the models that get builders buildin' most, are women! Epic proportioned, attitude filled, under clothed WOMEN! So with that sweeping disclaimer, lets take a look at some resin gals in action.

Before we get to the main event, let's run down a few hints first. Now while not all "Girl" kits are stripped down to the barely legal clothing limit, a lot are and thus rule number one is: *keep it smooth*. The success of a lot of Girl models can be made or broken by the surface quality of the skin. Imagine that bikini clad fem model of yours with a blotchy flesh basecoat, OUCH! drag her right off the beach! Take a look at **Photo A**. The



B

Lunar Models *Luanna* has a multi-hued airbrush skin treatment that will most often be your best bet. Artist oils would be a good

second choice but are best left to the brave souls that are already comfortable with this tricky medium. David Grasso's out-of-production *Vampirella* also highlights the effect of a smooth skin surface. **Photo B**.

Another basic: *do the skin first*. With this out of the way you can build all the fine details onto a great foundation. If you are worried about messing up your skin tone base, use the

Beyond the Bare BONES



A

David Fisher latex rubber mask technique to keep yourself out of trouble (for reference on that tip see the video *Model Mania I*). Lastly, don't be afraid to *push the limits* with some of these models. Try some unusual colors for your skin and detail treatments. A great model that really pushes the limit of the erotic is the Vision Models *Morphess*, **Photos C/D**. This model is (WHOA, wait just a minute. Is that a *bare* breast in that photo?!), perfect for trying something unorthodox like the transparent red and green vein pattern that runs away from the skin/peel areas (best seen on the left of her bottom).

Well, enough beating around the bush. Here is a step-by-step run through on a model from that classic half-naked-girl-with-big-gun category. The *Zyla*, from Ron McPherson's company, Imagine, comes in a clean handful of parts, so getting right to painting was a snap.

After drilling and sanding the whole dang thing was sprayed with Floquil figure primer in light grey (it's easier to see using this color). I began by using a three color combo made from Tamiya acrylics flat earth, hull red, and flesh to basecoat, shadow and highlight the skin tone. The basecoat formula is about 60% flesh, 35% earth, 5% hull red. The shadowing color was a



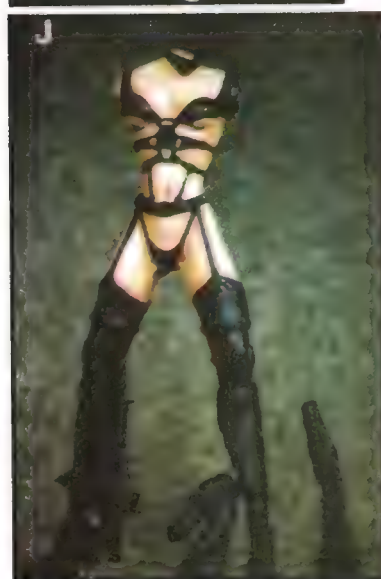
C/D

mix of 70% earth, 25% hull red and 5% flesh. This can also be made darker by adding Tamiya red/brown. Highlights were achieved by adding a small touch of white to the base mix. The order in which these colors are applied is usually the same. First, apply a complete basecoat, then shadow with the lighter color just described. Then knock in the extreme shadows by adding the red/brown to the mix. For even deeper resolution to your shadows, you may wish to apply a wash of pink/burgundy and chocolate brown acrylic with a fine point brush to the deepest folds, creases, and hollows of the face and body. Now return to the base color and add a bit more water to the mix than you would normally. This will make a semi-transparent airbrush 'wash' that will soften and blend your shadowing work. Using more of the original basecoat plus the small addition of white, subtle highlights can be fogged onto the surface. Depending on how extreme a contrast you prefer, you may add even more white to the mix and add some specific highlights to the top most body surfaces (usually the bridge of the nose, cheeks, shoulders, and the top horizon of the breasts). **Photo E** shows the completed version of all these steps.

The face is usually my next choice for completion.



E



Photos F,G,H and I show the entire evolution. First, pink/burgundy is added to the inside of the mouth and the eyes. Next Ivory is painted into the center of the eyes. Any teeth showing would normally be struck in at this point too. Next, pink/burgundy is washed lightly over the ivory in the eyes to break-up the stark appearance of the ivory. The eye make-up was also applied at this time. A mix of purple and black was lightly (understatement) fogged into the top of the eye socket and then darkened by paintbrush with a wash of mostly black and a touch of purple. Next, black was slightly thinned so it would travel better and applied like eye-liner to the edge of the eyes,

tapering at the corners. The hair was also blocked in at this point and drybrushed with Poly-S oily black to give the hair highlight and sheen. The lips were first blocked in with a flat dark red and then brought out with a coat of gloss red tamiya acrylic. The eyes were then completed and the head was ready for business.

The next, most time consuming step, was to block in all the clothing and equipment.

Photo J shows the outcome of a steady hand and patience. Whether it's bondage belts or bikinis, there is really no easy way to do this. The best bet is to add some acrylic-extending medium to your paint choice so it flows from your brush better (and smoother) and carefully line in the edges of the clothing in question first. Once completed, then proceed to fill in with the rest of the color you are using.

The armored portions of her body suit were painted with Testors anthracite grey metallic and 'chipped' with chrome silver trim

enamel. Some belts and buckles were struck in using gold enamel and then washed down with chocolate brown to take the sharp edge off the metallic. Her gun was worked over with a combo of enamel metallic colors including anthracite grey metallic, gun metal, silver, and brown maganesse metallic. Like the armor, the chips were made using chrome silver trim.

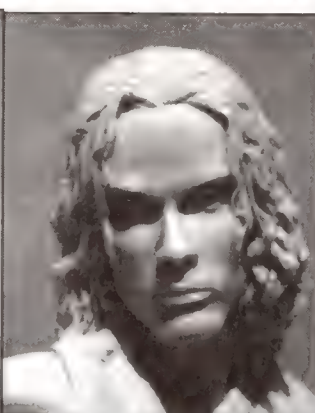
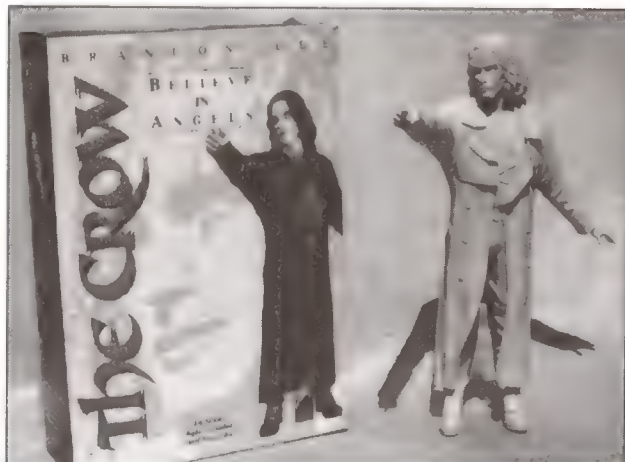
The clothing (and just exactly where was some?) was drybrushed with dark grey or dark brown to simulate leather. Lastly, some Tamiya gloss was applied to the eyes, mouth, and some areas of the equipment. Now finished, we can see just how far a large gun can get a half-naked woman. Well, as far as this beauty at least, *Photos K1 & K2*.

So, with all that said, let me add that this formula will obviously need to be modified to fit the exact details of other projects, but the general framework should hold up. So strap on that drool bib, grab your resin dream date, and start paintin' (like anyone really interested in this needs my encouragement to get started!).



THE RESOURCE REVIEW

with Fred DeRuvo



Intleg's new *Crow* kit is, in many respects, a quality legacy of the late Brandon Lee, who, as you'll undoubtedly remember, died during the filming of the movie, *The Crow*. Tragically, this event is reminiscent of his father, Bruce Lee's untimely death, a number of years prior.

I've yet to see this movie, probably because I don't want to think about the fact that this actor, who was certain to become at least as well known in the film world, as his famous father was in Martial Arts circles, died during its filming, even though that part was edited out.

This particular model, while faithfully capturing the look of Brandon Lee (as shown in the close-up facial photo), falls down in the *reflecting-the-character-from-the-movie* department, through no fault of the sculptor (more about that in a minute).

The Crow is a simple kit to put together, in that it has four pieces: the head/torso, the left arm, the right arm and the legs/lower body. The pieces are easily trimmed as the vinyl is pliable, if kept warm with a blow dryer. It really cuts like butter with a hot knife, so you'll want to take care and cut slowly to avoid cutting too much.

I was also impressed with the way the kit was cut for molding. The seams that are created when joining the individual pieces are natural. For instance, the head/torso connects to the lower body/legs section, but the seam is simply not straight across. It follows the contour of the coat and pants. Obvious thought was given to the process. The arms attach to the shoulders and seams, much like those in real life, are created. Every coat I've ever worn has had seams where the sleeves connect to the shoulders, so this is not a situation where you'll feel the need to fill in here. As a matter of fact, filling it, in my opinion, would create a look that's altogether unnatural. On the back part of the coat, where the upper and lower pieces join, you'll want to take special care with your cutting here so that the two pieces match up. Still, a natural seam line is created.

I also chose to fill the inside of my kit with newspaper because his stomach/abdomen area is rather flat, almost concave (but maybe I'm

just jealous), to give it more of a full look. All that remains after everything is glued together is the painting.

Now we come to the area where I have my only disappointment with the kit - *pose*. I do not like the fact that *The Crow* is simply pointing to some nebulous "thing over there" that I guess you're suppose to imagine. Realistically, from the previews I've seen and the write-ups I've read on the movie, *The Crow* was a fairly violent movie about a guy who dies, but who works from beyond the grave to bring his murderers to justice. The pictures I've seen of Brandon Lee in this role are dark and powerful. His body contains bullet holes and he carries a gun. This, unfortunately, is absent. It really needs to be there to accurately reflect the character from the movie. It isn't and the absence detracts from the overall viability of the model. For me, this is the only sore point, but it is something that I can live with.

I spoke with John Dennett, who sculpted this version of *The Crow* regarding just these details. He indicated that these things were largely beyond his control. The licensors simply did not want *The Crow* to be depicted with any type of violent reference, either having bullet holes in the skin or carrying a gun. They have their reasons and it may be that they preferred to honor Brandon's last role in more of a vicarious way, however, you have to wonder if they saw the movie either. Given those constraints, it's not difficult to see that John's choice of poses were severely limited.

Barring the above mentioned, this kit is still very much a winner. The sculpting is right-on and the detail is most certainly there. The hair, especially is extremely detailed and realistic. For those who want more of an "energetic" pose, one way to accomplish this would probably require reworking the right hand quite a bit and adding a gun. I have no clue how to perform this operation, but if you're into sculpting or yearning to enter this realm, then this may be the way to go for you. It would go a long way in recreating the image that Brandon's character evokes in the movie. Having said that, though, this Crow is certainly worthy of your shelf. And for the retail price

of only \$49.95, it's not going to break your bank either.

.....

For the second review in this column, I'm going to do a couple of things. First I'll review another kit, then I'll review some new paints as they are applied to the kit.

For those into D & D, or simply prehistoric reptilian creatures, **Mythic Proportions** has made available, *Axxe*. This is a dragon that brings to your shelf the reality of power and brute force that these creatures have evoked over the years, whether in film or print. My first reaction to this kit when I saw it in the March issue of *FineScale Modeler* was, "Cool, this looks just like the dragon, *Smaug*, from J.R.R. Tolkien's classic literary masterpiece, *The Hobbit*." It could just as easily remind you of any number of dragons you may have read about or seen on the silver screen, but if *Smaug* ever existed, I imagine that this is what he would have looked like.

There are quite a few pieces to this kit, 46 to be exact (32 of them are the needle-like spikes that trail down *Axxe's* back - oh joy!). Each part is clearly labeled and, even for the novice to garage kits, this kit isn't one that will confuse you. The directions booklet is solid and includes a very well done exploded view of the kit.

What I can't get over is the overall size of the kit when completed. *Not* including the base, *Axxe* has a wingspan of over 18" long (this can actually be made longer with some reworking of the wing folds) and stands slightly over 12". When you set him on the mountain base that is also included in the kit, he'll undoubtedly tower over many of your other kits.

There were basically two parts to the entire building process that became tedious for me: placement of the 32 spikes along the spine and filling the seams. The spikes came attached to a piece of resin, three rows of 12 spikes. I decided to remove 12 at a time and go from there. I simply placed a drop of glue "kicker" in each hole, then a small drop of CA glue on the end of each spike - holding them with a pair of tweezers. It was simply a matter of carefully placing each spike in each hole and almost instantly, bonding took place.

Filling seams has never been the joy of my model building experience, however it is necessary in almost all cases, to some degree or another. I know that some of you get into it, but I'm not one of those who does. It is not my favorite part to building a kit. For me, I grind my way through it so that I can get to the fun part - *painting and detailing*. The seams that exist were obvious, but this is where your Milliput (or some other two-part Epoxy or modeling compound) comes in handy.

On a kit like this, you almost hate to fill seams because you know that the result is





Axxe minus the lower jaw

going to be a smoothed area where there once was texture. Never fear, because included with the kit is what Mythic Proportions calls a "texture stamp." It's a thin, brownish-clear piece of vinyl that bears the impression of the dragon's skin. As a matter of fact, it comes affixed to the chest area and we promptly threw it away without realizing what it was. Fortunately, we realized our error and recaptured this important piece before we emptied the garbage!

This stamp is there so that *after* you fill the seams with your putty, you can gently press the stamp down on the seam (after sprinkling with talcum powder or using vaseline jelly), to *recreate* the texture that was originally there. Do this before the putty dries. Sure beats having to re-sculpt the texture in with a dremel or hand tool!

Beyond all of this, even the parts - legs, spikes, horns, wings, etc., are all color coded with either a black dot or a red dot so that you can't possibly screw up. I like the fact that this company has gone to such measures to ensure that your model-building experience will be as pleasurable as possible. This doesn't mean that the kit builds itself. It simply means that they have tried to remove as much hassle as they could for you. You have to give a company like this credit. I was also grateful for the fact that the resin (a medium gray color), was absolutely odorless and malleable.



Axxe from the back

I decided to glue everything together, with the exception of the lower jaw. This I would save for last because I wanted to be able to detail way back inside the mouth cavity and do the teeth as well. It made more sense to glue the jaw on *after* I had the chance to reach these recesses.

Overall, I am very happy with this kit - the way it went together, the obvious thought that went into producing the kit and the actual look of the kit itself. But how to paint it? Enter **Research Mannikins**, a company based in Oregon that has tons of supplies commonly used by Taxidermists. What's great about that is often, figure kit builders can and do use many of the same materials. Well, a friend and subscriber of ours, Jeff Funcke, of Doodmsday Resin (they make wonderful bases!), told us about the paints that are available from Research. We gave them a call and received their catalog (free of charge). Let me tell you something. They have over 80 airbrush-ready taxidermy paints. They're not Polytranspar, but their own brand **Lifetone**, **Hydro-Mist** (water-based) or **Lacquer**. We were impressed with their list. They even have chrome colors, that replicate the colors you often see on fish. We decided we needed to give these paints a try and let you know what we think. We ordered their Fish Sampler pack (in Hydro-Mist) and decided that Axxe would be the one that gets to be the guinea pig.

We started out by undercoating the wing area a **White Pearl #973**. This tends to make the other taxidermy paints carry more of a sheen. We assumed that a winged creature of this type would have thinner, nearly transparent wings here, or at least, lighter in color than the rest of its thicker body. As we came to the bones in the wings, we opted for a slightly darker, more richer color, which we found with **Bass Green Metallic #942**. As we moved in toward the wing bones, we lightly sprayed this color, blending somewhat with the Pearl White. Additionally, we used some of the **Transparent Medium Green #452** over the rest of the body. To darken the shadowed areas and along with wing tips and folds, we chose to use **Black Green #404**. And finally, once this was completed, we misted **Iridescent Green #941** over much of the surface of Axxe.

The effect was striking. Depending upon what angle you look at Axxe, and where the light source is coming from, the dragon has a shimmer to it that moves with the light.

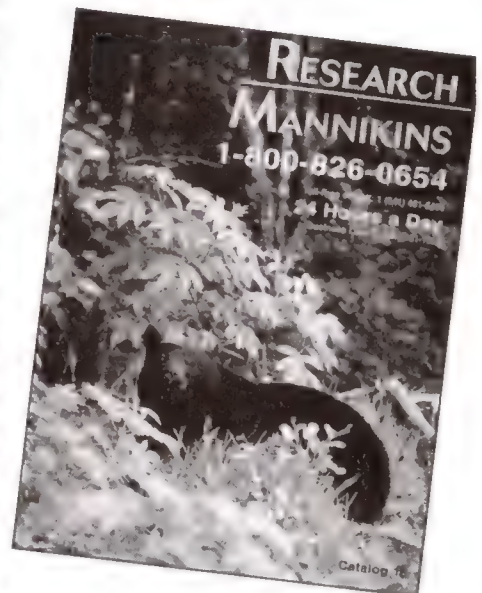
For the claws, we airbrushed **Black Green #404** because it turned out that this color is a bit less shiny. In the mouth, we used **Gill Red #101**, then dirtied up the teeth with various off-whites, tans and browns.

I'm happy with these paints. They flow really well through the airbrush. Each of our sampler bottles is measured out in 4 ounces and has a squeeze bottle top for very easy pouring and is also equipped with a shaker that's built in to make mixing the paints up prior to use a breeze.

If I were you, I'd give them a call. Ask for a free catalog, which, by the way, is over 200 pages. They stock glues, airbrushes, paints, mold-making chemicals and literally tons of things that you've probably needed at one time or another. They accept credit cards, they have an 800 number and someone is there 24 hours a day. What are you waiting for? They can be reached at: **Research Mannikins, PO Box 315, 315 W. Sherman, Lebanon, OR 97355 Tel: 1-800-826-0654 or 541/451-1538 Fax: 541/451-5455**. The folks there were very helpful and friendly. Thanks again, to Jeff Funcke for bringing this company to our attention.

For more on Axxe, contact: **Mythic Proportions, Ltd., PO Box 1903, Shelton, Washington 98584 Tel: 360/426-0104. Cost of Axxe is \$89.95 plus shipping.**

For information on a line of bases for your figure kits, contact: **Doodmsday Resin, 1229 Hillside Blvd, S. San Francisco, CA 94080**



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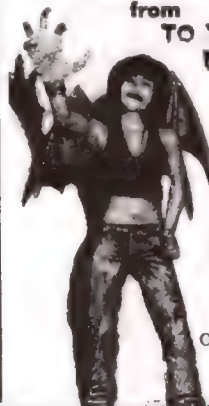
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* These Releases are the Same as the vinyl issue, They are now in Resin and are about 1" larger all around. If you already own the Vinyl Kit there is no reason to order the Releases. The Flash is the only Original release, and needs to be supported by a peg or rod.

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* Horizons Resin kits are constructed from Brittle Green Resin. And Require Above Average Modeling Skills & Tools.

* Horizon has decided to Release some of their vinyl kits again. Only in Hong Kong vinyl (Harder more dense vinyl) They are Due to hit the market sometime in May of '96.

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Much More comin from Geo soon !

MONOGRAM'S KAZON

built, painted & reviewed by David Campbell

When *Star Trek-Voyager* first premiered on television, 'Trek fans were treated to an all-new Nemesis: the **Kazon**, a nasty race of beings who were having a *really* bad hair day.

Monogram's new kit captures the feel of the brute power that these vessels possess and is molded in 32 pieces of tan styrene. Sadly, some "flash" (excess plastic to be trimmed away) is present, as are a few sinkholes. Window decals and a two-piece display stand are included. Anyone who has finished several models previously should have few problems with this kit.

Begin by washing your kit parts in warm, soapy water to remove any remaining mold release agents. While drying, go over your instructions to see how this brute will go together. I chose to leave small parts off for now and fill seams and sinkholes with putty.

I began by assembling the large wings and the body as sub-assemblies, then built the display stand to hold the ship during construction. A word of warning about the stand: the simple hook on the top of the stand will allow your model to rotate forward right off the stand, as I found out just after finishing painting the beast (Ouch! Repaint!).

After assembly, dry fit the 'nose' and wing sub-assemblies to the body; they may need some sanding to fit tightly. Be careful and take your time with all those wings to make sure there is adequate room for each. You'll want to look at the box top photo for reference. Elmer's® White Glue makes a good seam filler for the wing/body junction!

At this point, when placed on the stand, I found the model to be nose-heavy, so I superglued a fishing sinker inside the body near the tail end before I glued everything shut. I decided to leave off the 'cheek' pieces (from the nose) and the 'shield emitters' for painting and installation until later.

A base coat of grungy Brown-Yellow paint was airbrushed overall and this color was then lightened with more yellow and mixed with *clear* paint as a tint. Using the box top as a guide, I selected panels to mask off with tape, then 'misted' on the tint with the airbrush. Various small details were brush painted on for color contrast (again using the box photo for reference). When all this was completed, I glued the 'cheeks' and 'shield emitters' into place. When the paint had set for a couple of days, I sprayed on a clear gloss overcoat, then added the decals (use no decal setting solutions!). To add a more *used* appearance, I lightly airbrushed dark tinted streaks along the wings and body in the direction of 'airflow', followed by a coat of clear flat overall.

I enjoyed building the **Kazon** vessel. It looks good on my shelf and is a nice break from all that *Federation Gray*. The instructions are clear and easy to understand, though the painting guide is very basic. Building this model is really not much different than a regular airplane kit. It just gets a whole lot more attention!



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A SPECIAL BUILD-UP FOR A VERY SPECIAL KIT.

by Mike James

Dark Horse's .38 SPECIAL designed by Dave Stevens and sculpted by Kent Melton, is a big, beautiful kit. I want to do a build-up worthy of their incredible achievement.

As I pull the figure from the box, the first thing I notice, other than a stunningly beautiful body, is that her head looks kind of large. I doubt this is a caliper-based mistake; the sculpting is just too good in all other respects. It seems more likely that Jewel Shepherd, the gorgeous live model for this kit, simply has short legs. At any rate, I would like to fix this, and since the face is so well sculpted, I consider ways to give the illusion of a larger body instead.



Photo A: Kit parts (with cut-off legs)

Game Plan: Sculpting

I decide to lengthen her legs below the knees 5/8 of an inch. (Note, this means the Art Deco dressing screen will also have to be lengthened.) I'll also raise her crotch area 1/2 inch. This will give her long, sleek legs and visually add height. Also, I plan to increase the diameter of her breasts to make her upper body look larger. See (Photo B)



Photo B

Game Plan: Painting

This piece is designed in an Art Deco style which had signature colors, greys and pastels mostly. And, since this is a very feminine piece anyway, I decide on a color scheme of soft grey and pink.

Tooling Up

First, I lay out all my stuff, like "Bondo", an auto body filler that comes with a tube of cream hardener. (The \$15 one-gallon can shown in Photo C has built about 15 models.) Also, I lay out a selection of sand papers, 100 to 400 grit, and an array of files, from coarse to fine, with various shapes, Cyanoacrylate (super) glue, an X-acto™ saw, which is what I used to saw off her legs, and an X-acto knife outfitted with a #11 blade.



Photo C

Modifying the Figure

The 5/8 inch section I add to her legs will have to be extremely strong, so I will pin with very hard, 3 inch dry-wall screws. The de-headed screws fit snugly into the holes drilled into the bottom of the legs, but loosely in the holes at the top part of the legs. This slop allows me to move the piece around a little bit in order to get the precise alignment. Once I'm sure my added length looks right, (Photo D) I remove the drywall screws, slather mixed Bondo all over the threads, re-insert them into the holes, and hold in position until the body putty sets (about ten minutes). Now, I can start filling in the big gap with batches of Bondo. (Photo E) I am surprised how much meat I must add to her calves to make the added length look natural. (Photo F) I file between each application with a coarse rat-tail file.



Photo D



Photo E

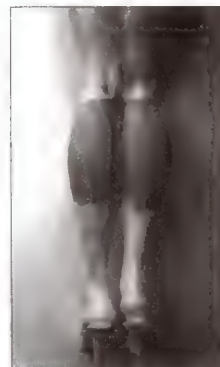


Photo F

Next comes raising the pelvic area. This is a simple process of excavating material. I use a variable speed Dremel Moto tool for the big gouging. It has plenty of power, and outfitted with a toothy metal bit, makes quick work. But this job does require carefulness. As I start to get close, I switch to coarse sandpaper and go slowly. The towel's edge will require re-defining as it falls back into her newly located crotch. The pencil line in *Photo G* indicates where her crotch used to be.



Photo G

Now, for some "Bondo" implants. Note that increasing the diameter of one breast means the other breast, even though hidden under the towel, must be altered as well. (*Photo H*) That done, I pin and putty the arm, and finish-sand all worked surfaces down to 220 grit, filling little holes and seams as I go. (*Photo I*)

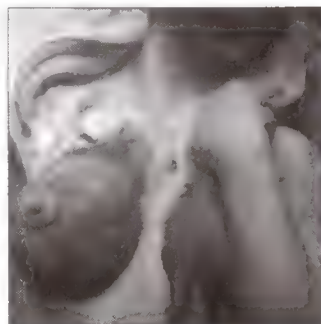


Photo H

Photo I Ready for priming



Priming the Figure

Now I'm ready to prime. I first wash the piece thoroughly, dry, and spray light coats. I let the primer dry, fill any evident pinholes and scratches, re-sand, re-prime, and finish with a 400 grit sanding. It's ready for color now, but I want the primer to dry really well, so I set it aside to work on the base and screen.

Painting the Base

I begin painting with an easy job – the base. I airbrush it an Art Deco-ish light grey, protect it with Krylon Crystal Clear, and blow dry. Then, with my fingers, I smear White acrylic paint all over the protected surface, pushing it into the grout lines. I let the white dry a bit, then, wetting a paper towel with airbrush cleaner, I wipe the surface. This cleans the white paint off the tiles but leaves it in the grout lines. This process is a super-quick shortcut. I next paint the little diagonal tiles with a brush using a premixed batch of Deco Pink. Finally, a little brass lacquer on the bullet casings and I give the entire base a gloss finish with Krylon Crystal Clear. (*Photo J*)



Photo J

The Dressing Screen

I have a special idea in mind for the screens which requires recasting. First, I lengthen the screens 5/8 inch (to match the 5/8 inch added to her legs) by hot-gluing a piece of 1/8 inch thick foamboard to the screen bottoms. I then make quick waste molds of the two lengthened screens with molding rubber and plaster, (I go into more depth on the video) and cast into the molds with clear, pink-tinted, resin. See both the original and recast screens in (*Photo K*).



Photo K

This whole recasting process takes a full day, but I feel the effort will be well worth it. To paint the screens, I begin by masking every other decorative section, on both sides, with Maskoid, a liquid rubber frisket. (*Photo L*) After the rubber dries, I simply mist both sides with white paint, not a lot, just enough to get a frosted glass look. Peeling off the rubber frisket reveals the clear areas. (*Photo M*)

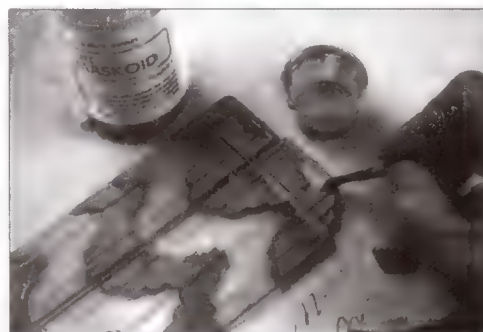


Photo L

I seal, and shine up the entire surface, with Krylon Crystal Clear.

Now, with drafting tape, I mask off the decorative center portion of the screens and spray the borders with the same light grey as the floor tiles. Next, is the detailing. I want a leaded glass look, so I need a metallic silver paint. I use Duplicolor's automotive Chrome bumper retouching

lacquer. It's a spray that dries fast, like Testor's silver, but is more metallic looking. I spray into the cap of the can and use a small brush to dip it out. I paint all of the raised areas to get the leaded glass look. (*Photo N*)



Photo M

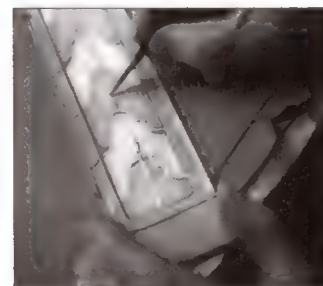


Photo N

Attaching the Screens

Next, I hold the two screen pieces in position on the base to find the angle that looks best. I reproduce the obtuse angle I decide upon out of foamboard, and then tape the two screen sections to this foamboard "jig". I run a bead of glue between the screens and tape the seam tight (*Photo O*) giving it about an hour to develop a really strong bond.

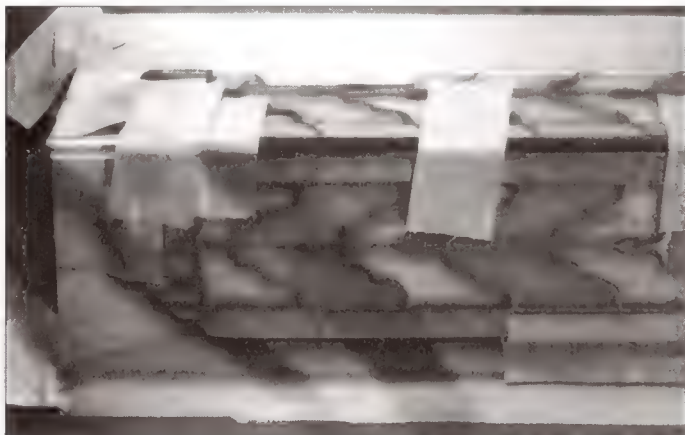


Photo O

Once the two halves are glued up, I prepare them for a good resin-to-resin contact with the base. I put the screens in position on the base, and trace with a pencil. I score those pencil lines on the base with an Exacto knife, and scrape off the paint between with a small screwdriver. (*Photo P*) I also scrape paint off the bottom of the screens. Before gluing however, I first drill and glue three pins into the screen. I mark where these pins will hit the floor and drill receiving holes into the base. (*Photo P*) I spread glue over the entire bottom edge of the screen and over the pins and insert into the base. Plumbing with a drafting triangle, I hold until set. Now, back to the figure.



Photo P

Flesh Basecoat

I want to spend a little time discussing flesh coloration because I get so much mail on this subject. First, I never paint skin tones at night. Artificial light is virtually useless for gauging flesh colors. I always wait for daylight and let as much indirect sunlight into the studio as possible. Secondly, I mix my own flesh, because storebought flesh, which is usually just a variation on tan, looks as dead as dirt. I mix a large bottle of a personal recipe, which is a colorful mixture of orange, pink, brown, yellow and white acrylic airbrush paint. I find this lively color imbues a statue with life. (see flesh color chart on opposite page)

Getting good flesh is as difficult a color problem as there is, because each kit makes its own demands. In this case, I want to show a brand new pink suntan, on a still warm, freshly bathed, fair-skinned girl. This is a tall order, and I know I can only find this color on the piece by airbrushing layers, adjusting lighter, darker, pinker, or yellower until I am satisfied I've got just the right look. By that time, as usual, I will have built up a pebbly surface. I have a way of remedying this that I discovered almost by accident. Dipping my fingertip into the final color, I rub it in, a section at a time, with circular motion. As I continue rubbing, the drying acrylic paint begins to get tacky and sort of wet-sands the high spots, depositing that slurry of dry and wet paint into the small micro pinholes and depressions. This renders a remarkably smooth, almost glossy finish. (*Photo Q*)

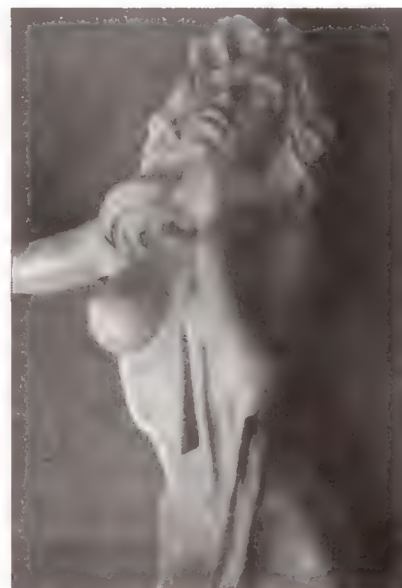


Photo Q

Flesh Modulation

I keep plenty of this final flesh color around in order to mix variations, because skin tones change on different parts of the body. Crevices, like the spine, and depressions, like the hollows between the musculature of her legs and stomach, can be airbrushed slightly darker, raised areas slightly lighter.



Photo R

Next, I mix a very light creamy color and spray on bikini tan lines. (*Photos R and S*) When I'm happy with all the various shades of flesh on her body, I protect the work with a layer of Testors clear dull coat and wait overnight before I handle the piece again.



Photo S

I look at the piece again in the fresh morning light and decide to do just one more thing before starting on the face. I want to indicate that she has just emerged from a warm shower, so I pinken her shoulders, chest, and thighs slightly. I then mist her buttocks with a darker rosy pink. This gives her bottom that sort of flushed look, as if still warm from her fresh bath, or, as my too-perceptive wife kids me, still warm from her fresh "spanking". (*Photo T*)

The Face

Now for the face. Before I begin, I decide what I want. Since her pose is languid, I decide a "sultry" expression will best complement the sensuous body language. As always, I start with the eyes, beginning with mascara. I first draw a bold, voluptuous black shape, bringing the paint down low, into the whites of her eyes, bypassing the sculptor's edges. I want that sleepy, half-closed look. I go heavier on the mascara at the upper outside and thin to a tapered black line for lower lashes, leaving a line of the fleshy pink between the lower lashes and the whites of the eyes. (See eye drawing at right)

I fill in dark, red brown eyebrows, and soften the edges with tangerine. For eyeshadow, I start from the eyelid up using a rich pinkish-brown, feathering it out as it nears the eyebrow. But I leave her eyelids light. By trapping light between the dark eyeshadow and the jet black mascara, attention is focused to the droopy lids, enhancing the sultry look. Now, to really kick off the eye framing, I bring a swipe of this dark eyeshadow underneath her lower lashes, giving her eyes a slightly bruised look.



Eyes: Stage 1



Eyes: Stage 2



Eyes: Stage 3



To finish the nose, I just drybrush a fuzzy line of lighter flesh color down the bridge to the tip. For the nostrils, dots of darker flesh, and a teeny, slightly darker line to define the outer creases of the nostrils.

I have a secret for lipstick—Liquitex Fluorescent Pink. I mix it with normal red, for candy-colored lips that practically beg to be kissed. I paint the upper lip and the underneath part of her bottom lips slightly darker. Here too, I tend to ignore the sculptor's edges, going just a bit beyond to give them a fuller, more pouty look. Just above her chin, I feather a darker flesh color. This makes her lips pop out even more.

Remember my preference for fresh lively skin coloration? Well, this may be a bit of a shock, but I put the *Flourescent* paint into my airbrush and lightly mist the apples of her cheeks, also giving a very slight hit to the eyeshadow area. This simple move gives her whole face a really fresh, lively, ingenue glow. (Photo V)

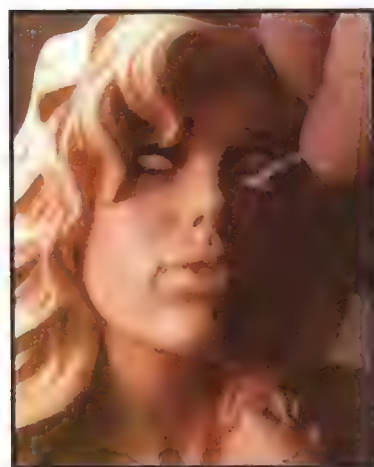


Photo U

I outline the iris with darker green to help make them look reflective. For the pupil, a simple black dot that touches the upper eyelashes.



Photo V



Photo T

Hair

Using Maskoid, I brush two rubbery coats over her face, shoulders, breasts, and towel for protection. While this dries, I mix up a colorful tangerine color for the hair. (see color chart) I airbrush on a covering basecoat, let dry, and lightly seal with Testors clear dull coat. Then, I mix up a watery brick-red wash, adding a few drops of airbrush cleaner to make it flow.

(Photo W)

Holding the piece upside down, and twisting, so the drips don't run down the body, I flood the wash all over the hair with a big brush, letting the color gather in the crevices.



Photo W

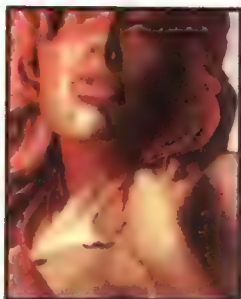


Photo X

After the wash dries, I dip a Q-tip in airbrush cleaner, and wipe the wash off the high spots, revealing the tangerine color underneath. Now, I have highly defined dark and light areas, in fact...a bit too defined. My solution is to mix a darker version of the tangerine and mist all of the hair. This simultaneously lightens the dark areas and darkens the light areas. Finally, I remove the rubber Maskoid frisket (Photo X) to reveal a finished head (Photo Y).



Photo Y

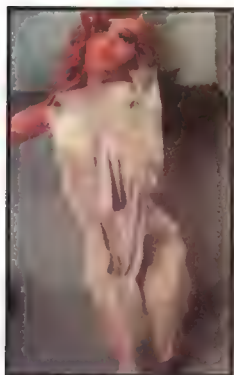


Photo Z

With a little of the light reddish-brown hair color, I paint the exposed nipple, lighter on the top areas, darker on the underside.

To mask around the towel, I consider the rubber Maskoid again, but it's fairly expensive stuff, and since the towel has a lot of straight lines I opt instead for drafting tape. Even with drafting tape's minimal adhesive, I press it on my cotton T-shirt to lessen the tack further; I REALLY don't want tape pulling up paint. Once masked, I lightly mist the higher edges of the towel with pure white, letting some of the underneath flesh color peek through the crevices. (Photo Z)

Using the Deco pink, I brush two decorative borders for the towel. And while I've got the pink on the brush, I line some of the crevices. Now, I can remove the tape. While gently pulling, some places seem to stick a bit. These I blow with a hot air dryer to loosen the glue. In no time, all the tape is removed. (Photo A2)



Photo A2

The figure is near completion now, leaving the easy, fun stuff. I paint her dainty little slippers with my batch of pink.

(Photo B2)

I mix some of the darker florescent lipstick color with the pink batch, for fingernail and toenail polish. With dark flesh, I draw thin lines to further delineate deep crevices, like between the fingers and toes, and to help separate the clothing from the flesh. (Photo D2)

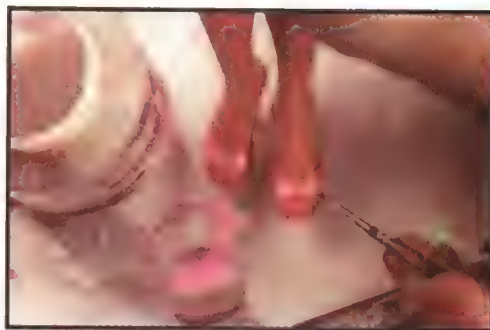


Photo B2

Gun

For the gun, I apply the Duplicolor chrome bumper spray paint, with a brush. (dries in 30 seconds) and then line the crevices with black acrylic. For a feminine touch, I mix a pinkish-white and paint the handgrips to give them a mother-of-pearl look.

(Photo C2)



Photo C2

Gloss details

I always know the piece is just about done when I get to this next step. I haul out the Liquitex Gloss Medium, and slather it over her little pink shoes. (Photo D2) Just flood it on, and leave it alone. Even though it goes on milky and has streaks, it eventually puddles out and dries to a beautiful glassy finish. I puddle a coat over the mother-of-pearl gun handles, fingernails, and toenails. I also give her glassy-looking eyes and drippy-wet lips. These small touches never cease to amaze me. The contrast in surface really makes her come alive.



Photo D2

Attaching the Figure

As with the screen, I scrape away paint from the contact points to get a strong resin-to-resin bond; the shoes, the floor, under her wrist, and where her wrist hits the screen. I pin her shoes in three places, with two strong 4D finishing nails, and a large paper clip for the narrow heel. (Photo E2) I drill out receiving holes in the base, glue all contact points, and I push her down, holding till set. Suddenly... Voila! I'm finished!



Photo E2

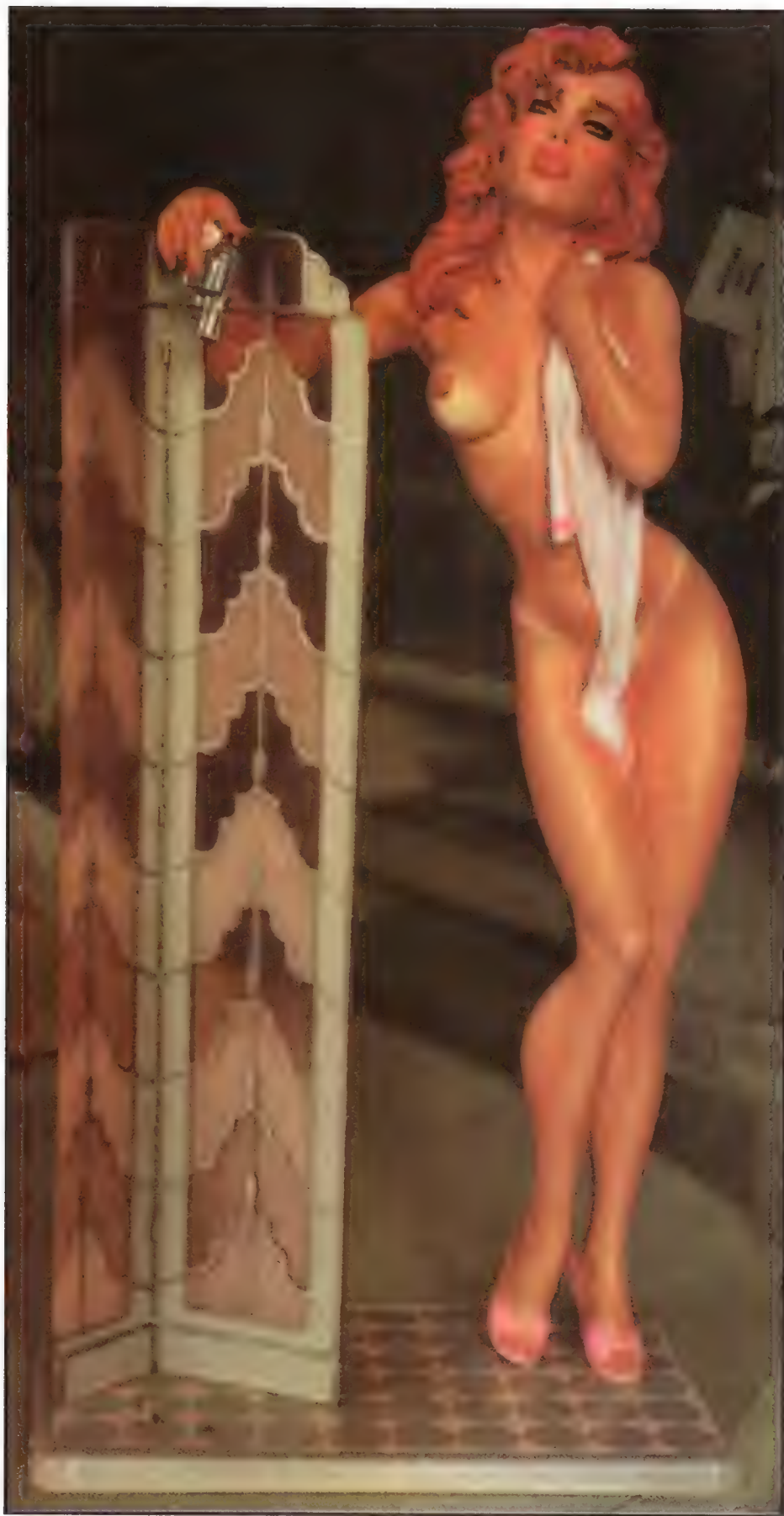


Photo F2

You know, everyone comments on how beautiful the 'girl' is in this kit. No doubt about that, but I'd like to take this opportunity to point out two 'abstract' qualities, which I admire even more.

One, is the sublime Yin Yang balance between the strong "geometric" lines of the dressing screen, and the flowing "organic" lines of the figure. This is very deliberate. But even more astonishing, is that by posing her casually leaning on her Deco counterpart, this rather 'overt' abstract relationship is framed so completely naturally, as to all but disappear — a tour-de-force of subtlety.

Secondly, this is in essence, a "classical" sculpture, in that it is interesting in all three dimensions. In fact, as I turn this piece to the side, I find the elegant lines of the legs to be the kit's best feature. And from behind, the sensuous S-curve of her body is even more aesthetically pleasing to me than the frontal view. Any way you look at it, this is indeed a very "Special" kit. (Photos F2 and G2).

Mike James is a sculptor currently living & working in New York at his Azimuth Design studio. To see his own kits on the Internet type:

http://www.gremlins.com/azimuth_design/

To order an in-depth video about this build-up of .38 Special, contact: Azimuth Design, 106 Ridge Street 1-B, New York, NY 10002 or email: arthouse@interport.net

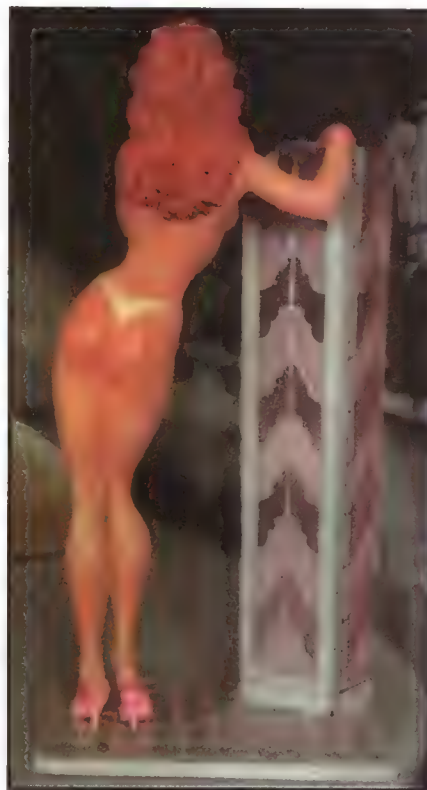


Photo G2

Building Horizon's 1950's Batmobile by Chuck Davenport



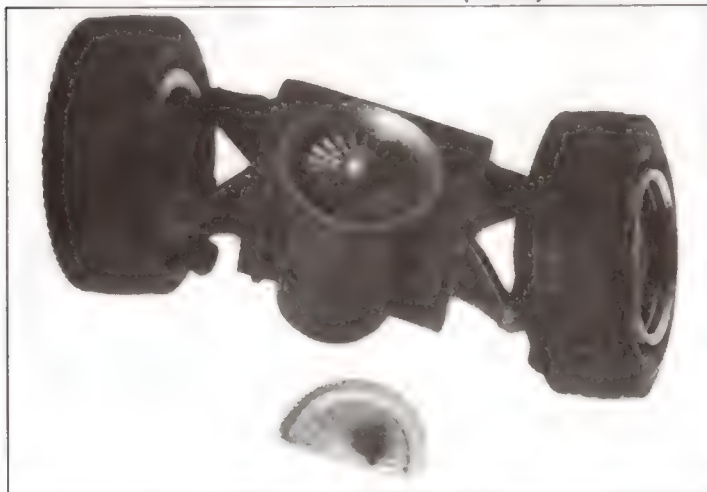
Completed model has the fluid lines of a true custom car.

Horizon Hobbies established itself as a significant force in the figure and vehicular market with a series of releases catering to sci-fi, comic book, and movie fans. One of their latest is the 1950's comic book version of the Batmobile, 1/24 scale, MSRP \$89.95. The model was sculpted by Sen Murayama who is noted for his design work on Horizon's Speed Racer model (Sen cut his teeth doing design work on real autos for Toyota among others). His flair for capturing the lines of a comic book rendering into a 3-D sculpture is evident in the single piece body and undercarriage molding.

The chassis is replete with suspension and turbine engine detail. The turbine inlet, cast as part of the forward suspension, is a prominent feature but is only partially represented. I cut off the molding, turned an inlet using a plastic wheel half as a master and supplied a complete turbine blade front from a 1/48 F-14 Tomcat model. Added relief, cut into the underside of the body, allowed the turbine to fit neatly into place.

The interior, less the seats, dash, and accessories, is cast into the body. All assemblies were largely bubble free. The interior door knobs were slightly deformed so I shaved these off with Micro-Mark's

Scratchbuilt Turbine inlet (below)



Modeler's Chisel (#80893, \$12.95) which worked with great ease in a confined location. To finish the interior you will add some resin seats and cast metal detail parts. I tossed the steering column, gear shift, and test tube holder (the Batmobile had a mobile crime laboratory) and scratchbuilt more suitable replicas. I mounted the steering wheel on my Dremel tool and cleaned up that cast metal piece with files and sandpaper as it rotated.

The cast metal parts required a good deal of clean-up and, in some cases, were discarded in favor of scratchbuilt items. The cast metal tie rod was to have linked the two front spindles by passing in front and above the turbine inlet (probably why it was only partially represented). The tie rod looked like a chunk of steel. So, I reversed the spindles, drilled holes in the A-arm/turbine housing, and made tie rod ends from hypodermic tubing. Ostensibly, this gives the appearance of a rack and pinion set up buried somewhere in the bowels of the undercarriage and more prominently displays the turbine inlet...much more pleasing to my eye. The cast metal front spindle/rotors were assembled with the turbine housing and attached as a unit to the undercarriage after everything was painted. Likewise, the rear end resin casting which allows a shaft to pass through linking the two rear wheels was attached to the undercarriage as a subassembly.

The most striking part of the model is the removable canopy. The canopy frame and stabilizer batfin are resin cast. These should be assembled as is out of the box. Do not fiddle with them until they have been joined or the frame may break at the window supports (guess how I know). The clear sections of the canopy are vacformed with a protective plastic sleeve molded right in. This is the clearest, most distortion-free vacformed canopy I have ever seen on ANY model. A plastic film protects the part during shipping, assembly and painting. The fit of the clear parts was perfect once the frame was trimmed slightly. The batfin

Test Tube holder made from sheet aluminum. Note the dry-brushed jet pipes. These were drilled out to receive an exhaust cone.





Turbine inlet forms part of the front suspension. Tie rod is visible lower center to the left of the lower A-arm.

canopy is a complex shape to polish. Therefore, I recommend painting the canopy first then, add the clear sections with clear enamel or Micro-Kleer.

I primed the model with three coats of Floquil grey, masked the interior and undercarriage and misted three coats of Testors Metallic Silver. After setting for ten minutes in my forced air dryer, I oversprayed two coats of Testor's Colors by Boyd, Purple Pearl (for depth) and finished with three coats of Boyd's Black. I elected not to overcoat with clear as I did not want a custom car finish. After two days of forced air drying, I rubbed the whole thing out with Micro-Mark's, Micro-Mesh system

Want to dress your Batmobile up? Try one of these retro 50's - 60's style gas pumps; \$8.99 + \$1.50 s/h from True Scale Resin Details, Mike McCutchan, 9444 Holt St., Boynton Beach, FL 33436 Tel: 407/739-9356



(#80939, \$15.95) which, for my money, is the only way to finish a gloss paint job. The undercarriage, canopy undersides, and cab interior were finished with Horizon Hobbies acrylic paints. I used a basecoat, drybrush, clear glaze, dark wash regimen to obtain a fairly realistic leather look to the seats. Decals are included but only the instrument decals are used on this model.

The others are used on the 1980 Batmobile. I spent about 25 enjoyable hours on this project. Now, all it needs is a couple of 1/24 Batman and Robin figures racing to the car (hint, hint Horizon).

Chuck is a retired Air Force navigator living in Georgia. An avid modeler, he passes on the enjoyment of the hobby by building models with his son, Tony. The youngest, Avery is also beginning to show an interest. Chuck is also the First Vice-President of the International Plastic Modelers Society, USA Branch. As artists, he feels we should be proud of ourselves and our craft but not to the extent that we eschew other modeling disciplines. To that end, Chuck builds just about every kind of model and writes about it in the pages of the Society's Journal magazine.

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WHEN YOU'RE MAKING MORE THAN ONE:

~AN INTRODUCTION TO RUBBER + RESIN

by Mark Brokaw & Mark Kaelin

~A word from the Editor: We've published this article because of a number of requests by aspiring sculptors who would like to know how to mold and cast their original creations for model production. We realize that there exists the possibility of someone using this information to make recasts. Neither ourselves, or the writers of this article condone recasting and we wish, at the outset, to make this unequivocally clear-

When Fred approached us to write this article, I realized that I, Mark Kaelin, didn't have the full set of details and statistics to help in the writing of this article. So, I let Mark Brokaw write it and I just get to add my name to the credits.

Mold-making and casting, like airbrushing, is an

prevent any leakage of resin during casting. The keys can be added before or after you box the pattern, *Photo 3*.

Foamboard works best for constructing a box to surround the clay. Using $\frac{3}{8}$ " or larger foamboard, available at craft stores, cut a section that is sufficient to surround all sides of clay. The width of the foamboard should extend $\frac{1}{2}$ inch or more beyond the highest point of the pattern. On one side of foamboard make a shallow vertical cut where the board requires bending. The board will now bend around each corner of the object enclosing the clay. Tape the outside corner where both ends of the box meet

and fill any gaps between box and clay with additional clay. Mark a fill line on inside of box $\frac{1}{4}$ " above pattern, *Photo 4*.

STEP THREE:

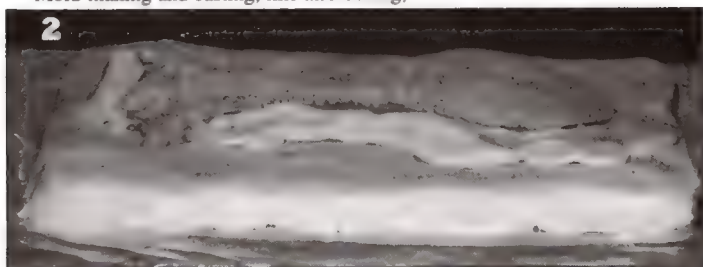
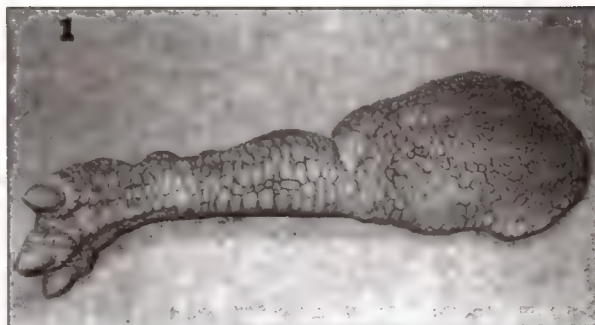
Prepare the mold material. With a variety of flexible mold materials

available, RTV (room temperature vulcanizing), silicone rubber will produce excellent results. I prefer *Silicones Inc. GI-1000* base with *GI-2020A* activator. This rubber is medium firm with a working time of 1 to 2 hours.

When measuring amount of rubber for a pour, it is better to make several small mixes than to mix too much and waste material. To estimate the amount needed, measure the mold cavity to get total cubic inches (*length x width x height* in inches). Then, deduct the size of pattern being molded and multiply remaining cubic inches by .038 lbs (weight of cubic inch of rubber). This will approximately equal the amount needed. Worse comes to worse, you can always guess.

Accurate scales are needed to measure components and a container that holds three to four times the required rubber. Thoroughly mix the material and place in a vacuum chamber of 26 to 28 inches of mercury vacuum. Allow the rubber to expand and collapse back to its original size. Maintain vacuum for an additional one to two minutes. Release vacuum and remove the container from the vacuum chamber.

To build a vacuum chamber requires a painter's pressure pot or cooking pot, vacuum gauge, two valves, thick Plexiglass lid and vacuum pump or vacuum valve with air



intimidating process that takes time and practice to learn. To master this challenging art, there are three factors everyone should know:

1. Supplies are expensive, 2. there is no room for error and, 3. Expect some frustration.

STEP ONE:

Spray a primer coat of paint on the pattern (object) to be molded. The primer will highlight any flaws that need to be corrected, *Photo 1*.

STEP TWO:

Prepare the needed mold. Most patterns will require a 2-piece block mold. Start this procedure by placing the pattern on $\frac{1}{2}$ " layer of sulfur-free, oil-based clay, *Photo 2*. (*NOTE:* some mold compounds are incompatible with sulfur contained in most clays.)

Build clay up to the desired parting line and $\frac{1}{2}$ " or more in all directions out from pattern. A parting line is where sections of a mold divide. Using any knife, square off the outside edges of the clay. Using the handle tip of a paint brush or similar tool, make impressions $\frac{1}{16}$ to $\frac{1}{8}$ inch deep covering the surface of the clay. These impressions (keys) will hold the two mold halves in place while casting. Next, cut a narrow groove along the outside edge of the clay to



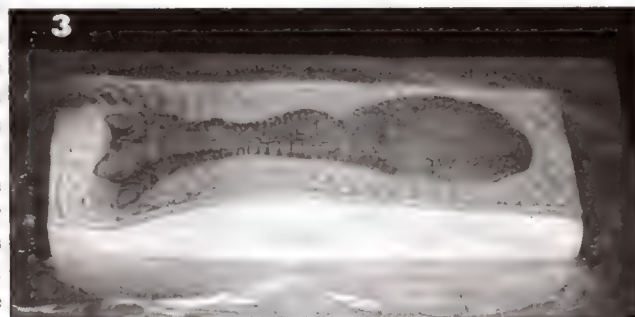
compressor. If a vacuum chamber is not available to de-aerate mixture, hold the container with the mixed material above the pour area. Pierce a small hole in the bottom of the container and allow the thin stream of rubber to fill the pattern box. This will remove most air in rubber and produce adequate results.

When pouring mold material, let the rubber flow ahead of the pour, by pouring in the corner and allowing the mold material to seek its own level. Always work on a level surface when pouring rubber or resin. Use a small paint brush to push rubber into undercuts or areas that air can be trapped. Let the rubber cure for 24 hours.

STEP FOUR:

Preparing second half of mold. Once rubber has cured, then debox and turn over to remove clay. Use sculpting tools and remove clay that sticks to the pattern. It's extremely important to remove all clay along the parting line. Be careful not to pull away from the pattern.

Once clean-up is completed, rebox and apply a mold release with paint brush on cured rubber. A parting agent is necessary because silicone will bond

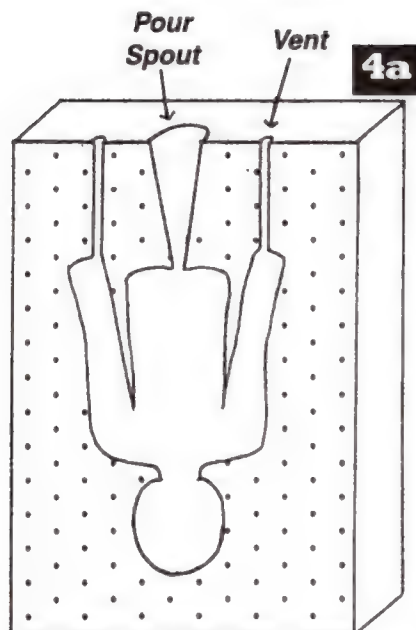


to itself. A release can be made with 3 parts mineral spirits to 1 part petroleum jelly (vaseline). Any gaps between mold and box can be filled with petroleum jelly.

Mix another batch of rubber and pour over the pattern. Make sure release has thoroughly dried before pouring rubber. Let set for 24 hours, then debox and carefully remove pattern. Mold pieces should cure 2 to 3 more days to prolong life, *Photo 4a*.

STEP FIVE:

Pour spout. Using an X-acto knife, cut a pour spout into mold. The location of the spout should be determined when claying pattern. Trapped air will be a problem with undercuts and high areas. Since resin will flow like lite syrup, pour spout and any needed bleeders or vents should be determining factor where to create the parting line. Bleeders, or vents can be made with a drill or sharp knife.



Always start very small when making cuts in rubber and graduate to size needed.

STEP SIX:

One-piece block or open face mold. With bases and other one-sided patterns, this mold is simple to construct. Place pattern to be molded, design side up, on level surface and construct box around pattern. Leave a minimum 1/4 inch of space between box and pattern. Mark a fill line on inside of box, 1/4 inch above pattern and fill void with rubber.

If pattern has large undercut(s), a split can be cut in cured rubber to help in removing pattern and castings from mold. Using a mold key knife with bend in blade cuts a tongue and groove key for alignment.

STEP SEVEN:

Preparing the mold for casting. Mold(s) should be heated to at least room temperature before casting begins. Spray a mold release on pattern side of mold and let dry, *Photo 5*. I use Price-Driscoll's Ultra II Urethane Parfilm. With release dry, a very light dusting of pure corn starch baby powder will help draw the resin into tight areas in the mold. Be sure to hit the back side of mold to knock loose any build-up of baby powder. Any accumulation of baby powder



der will cause defects in the cast piece.

For two-piece molds, hold halves together and place boards cut slightly larger on both sides and band together. I use rubber bands for this purpose. A #84 band (3 1/2" x 1/2") works well for average size molds and is available at office or ceramic supply stores.

STEP EIGHT:

Casting. Once the molds are boarded together, we're ready to start casting, *Photo 6*. Polyurethane casting resin is a two-compound system that is mixed by volume. I use Vagabond's 36XXX Medium Cure Resin that mixes in a 1 to 1 volume ratio. When casting resin, always work in a well-ventilated area, wear gloves and respirator with cartridges for organic vapors. Be sure area and tools are completely dry, as moisture will cause problems with resin. Using measuring cups to pour equal amounts into a third container, stir for 10 to 20 seconds. Mix thoroughly. Immediately fill mold cavity with mixed resin and tap mold against hard surface to help release trapped air. Some molds will need to be held at an angle while being filled to help eliminate trapped air.

Depending upon room temperatures and size of piece being cast, resin will cure in 2 to 4 minutes. When casting resin, room temperature should be between 65 to 80 degrees Fahrenheit. Once cured, remove piece from mold and place on wood or other non-metal surface to cool, *Photos 7, 8 & 9*.

For professional casting, the use of pressure



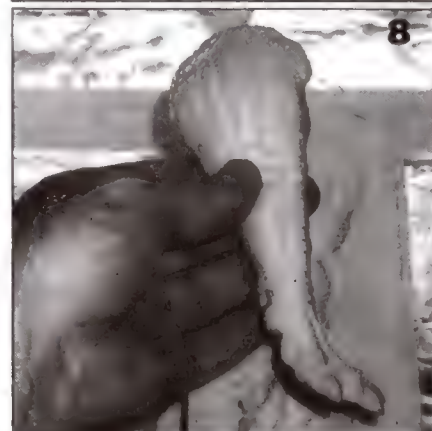
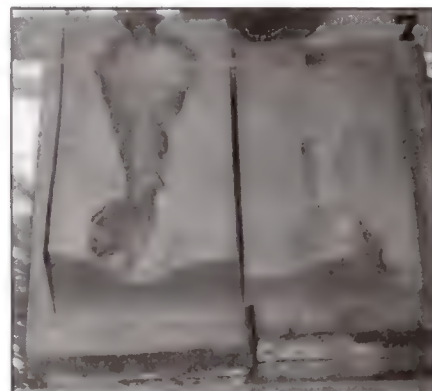
obtains excellent results. After filling mold with resin, immediately place in pressure pot, fasten lid and pressurize to 50 to 100 psi. Allow enough time under pressure for resin to gel to cure. When pressure is applied, it forces small bubbles in resin into solution.

Chemical reactions in curing resin cause heat (exotherm) which eventually wears the rubber mold out. Once the mold starts to burn out, the surface details deteriorate and the rubber sticks to the cast piece. A mold will produce approximately 30 to 60 pieces on average.

This covers the basic procedures of molding and casting. Most supply outlets also carry a variety of materials and information on their usage. Despite the frustration and cost of the learning process, the thrill and satisfaction of completing a flawless casting is well worth the effort.

For questions or comments, write or call: Mark Brokaw, PO Box 756, Battle Ground, WA 98604 Tel: 360/666-9510, between 6 pm and 10 pm PST.

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Men in Uniform



with Guest Columnist Tom Gilliland

For 600 men of the British army, January 22, 1879 was the day they became fatally aware of the term "irresistible force." The place was Isandlwana, South Africa and that "irresistible force" was the Zulu army, some 20,000 men strong.

The whole affair came about after a series of decisions that began with the British invasion of Zululand on January 11 and ended with Lord Chelmsford's ill-fated choice to divide his army in the face of the enemy. This last move had been attempted by an American named Custer only a handful of years earlier with staggeringly similar results. On the rocky slopes of Isandlwana that day were five companies of the 24th infantry regiment, a small section of artillery, approximately 100 mounted cavalymen and a force of native irregulars. The battle began

after a scouting party accidentally stumbled upon the main portion of the Zulu army which had been concealed in an area of ravines not far from the camp at Isandlwana. Without wasting a moment, the Zulu army surged out of the ravines and mounted a full scale attack on the camp. The British did what they could to form their lines at the outskirts of the camp, but a poor supply of ammunition nullified the only advantage they had - their rifles. Undeterred by what little fire the British could throw at

them, the Zulu rolled over whatever opposition stood in their way. As the first companies were destroyed at the hands of the Zulu, the remaining began falling back, in ragged order, into the camp itself bringing chaos with them. By late afternoon, not a single defender was left alive in the camp and only a small handful of personnel were able to escape. All-in-all, the day was an utter disaster for the British and it has been said that this was the worst defeat any modern European army had suffered at the hands of a native army. Despite the fact that the British had superb training and modern firearms, it proved no match for Zulu cold steel and iron will.

The Model:

For this installment of *Men in Uniform*, I chose **Verlinden Models' Zulu 1879** in 120mm. The figure represents a young member of the Ingobamakhosi regiment wearing the tunic of a slain British soldier as was the custom. In his hands he carries the distinct Zulu cowhide shield while lofting a captured 1871 Martini-Henry overhead. The figure was cast in fifteen resin parts, all of which were perfect!

Painting:

I partially assembled the figure leaving most of the small pieces aside for easier painting and primed with Floquil figure primer.

I prefer to begin with the flesh and basecoated with an airbrushed coat of Horizon Flesh #10. Black was added to the base mix and then airbrushed into the main shadows of the body. The base mixture was then fogged over the flesh to settle the shadowing and then highlights were applied using Horizon Flesh #9. Additional detailing of the highlights was done with a fine point brush #4/0. The facial details were now laid in and once completed it was left to dry.

The tunic was then basecoated with a scarlet red and shadowed with Tamiya Hull Red. After carefully drybrushing the scarlet red over the airbrushed shadows, orange was added to the red and then drybrushed onto the highlights to show bleaching from the sun. The white piping, brass buttons, and green regimental cuff and collar tabs were then applied with a detail brush.

The equipment was handled last. The shield was basecoated in black on the front side and caramel brown on the back. Drybrushing was used to bring out the cowhide texture of the shield and the wood pole was painted in with red brown. The slats in the shield were painted white. The Martini-Henry rifle was based with black and then detailed with gun metal and silver, while the wood was 'stained' with red brown and sepia. The musket strap was painted with white. The leggings were based in tan and drybrushed with ivory.

A base was provided in the kit, but I opted to make my own. A small rise was formed using a tapped-down wad of newspaper and sculpta-mold. It was then painted with earth tone paints watered down so that they would bleed into the surface. Some drybrushing was done to bring out the rocky texture of the groundwork and then some assorted ground work was applied with matte medium to finish the grassy landscape of Isandlwana.



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S.C.A.H.M.S.

From the Laptop...with Silvia DeRuvo

SCAHMS, the Southern California Area Historical Miniature Society was founded in 1985 by local miniaturists. The goal of this organization was to establish a common meeting ground for the sharing of ideas and techniques.

Originally the idea was to provide a forum for its own members, but over the years it has become an exhibition for the artistry of miniaturists from around the globe.

Those familiar with this organization are also very familiar with names like, Shep Paine, Bill Horan, Mike Good, Terry Worster, Steven Weakley, John Rosengrant of Stan Winston studio fame, Doug Cohen, Mike Stelzel and others.

Each year, SCAHMS puts on a large exhib-

it/convention/competition. We have been privileged to attend this convention for the last two years. What has been enjoyable for me in particular, is to see the high quality of models that are entered into competition, as well as the authenticity of historical reproduction. This year was certainly no exception.

Even though the show itself was held at the famed Hyatt Regency Alicante in Anaheim, California, which provided a tremendous upscale flavor to the entire event, the atmosphere was very warm and friendly. So much so, in fact, that we felt very comfortable bringing the junior company of *The Modeler's Resource*, David and Rachel DeRuvo, to this event so that they could enjoy the models too.

It's difficult to describe for you all that we saw and the many people we enjoyed talking with. Suffice it to say that this an event that you may just wish to take in. There were seminars by Masters Bill Horan and Derek Hansen. The quality of work that these men produce is literally astounding.

This year there seemed to be a much wider range of model entries, extending from the **Junior Level** to the **Advanced Level** and just

about everything in between. And not all of the Award Winners entered military-related kits. There were a good number of figure kits, both military and non-military, like Horizon's Joker built and painted by Ron Sousa, which won a **Gold Metal** in the **Painter's Division**. Tom Gilliland also won **Best Fantasy** with his Bernie Wrightson *Frankenstein*.

Young J. Won, whom we've profiled before in issue #5, enters remarkably detailed military dioramas each year. These take hours to complete.

There were over 60 vendors present, providing an opportunity to see what's out or just coming out. Folks like Hilber from Graf-fiti Designs, Warriors Scale Models, Inc., Marco Polo, Armies in Miniature, Myshka Miniatures, Legends Toys & Hobbies, Soldat and others.

Well, it's come and gone, but we're already looking forward to next year. We left with some great models, renewed acquaintances and an eye on the future of this wonderful organization known as SCAHMS. Enjoy the pictures and we'll see you next time.



The People:

#1 - Shep Paine & Ron Sousa

#2 - Bill Horan

#3 - John Rosengrant and Chris Mrosko of Warriors Scale Models, Inc.

#4 - Rachel, David and Silvia DeRuvo of *The Modeler's Resource*

#5 - The guys from Marco Polo

#6 - Hilber from Graf-fiti Designs

#7 - Bruce MacRae of Myshka Miniatures

#8 - Derek Hansen leading a seminar

All photos on this page by Fred DeRuvo, *The Modeler's Resource*, © 1996



The Models...

- #9 - The Boy General by Mike Good
- #10 - The Last Charge by John Rosengrant
- #11 - Samurai by Emmanuel Valerio
- #12 - Mount Up Boys...! by Rick Rutter
- #13 - Chickamauga by Bill Horan
- #14 - 4th Hussars 1805 (mounted) by Derek Hansen
- #15 - French Pilot by Lee Chandler
- #16 - Knight 1300 by David Hoffman
- #17 - Sniper, Waffen SS (scratchbuilt 120mm) by Lau Ho Cheung
- #18 - Hulk & Indiana Jones, artists unknown
- #19 - Thomas Gilliland's entries
- #20 - Roman Centurian by Jim Sullivan
- #21 - Viking Chieftain by Mike Connor

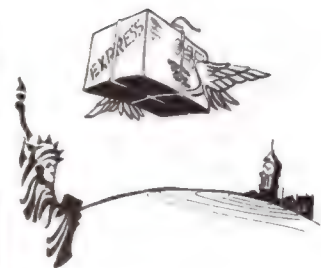
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They Came From Across the Pond

A Look at the U.K. Garage Kit industry with DRONE Publisher:

Andrew "Mad Dog" Hall



Hello, once again, my transatlantic chums and welcome to another slice of the modeler's cake via Great Britain. If you have just picked this issue up off the rack, then you may wonder just what this article is about. It's about the world of model kits beyond your shores in an Easterly direction, over the Atlantic (if you reside in the United States). I am the editor, founder, publisher, organizer (for want of a better word) of DRONE, the U.K. based Film and T.V. Model Club's magazine and via our members' articles etc., have access to many of the short-run kits produced over here. Fred lets me tell you just what is available. You will note that I've included some contact addresses so that you can add to your collections...these are NOT the only dealers in the U.K., but are the ones that have been found to offer a good service to the membership of the F.T.V.M.C.

A couple of points for your consideration; all prices mentioned in this article are in POUNDS STERLING...not U.S. dollars - £'s okay? Right folks, the other main consideration is that we speak the same basic language, even if we don't spell it the same plus PLEASE remember the base code that "to get a reply to a letter, always include an INTERNATIONAL REPLY COUPON and remember to include your own address." When we deal with overseas firms, we have to remember the same 'rules' and (to be brutal), if this process was made simple, then Garage Kit producers on both sides of 'the pond' would benefit. Where possible, I've added a phone number to help and marked those traders who accept credit



on this soon). This kit came with 'snow' base upon which was *The Thing* logo and was approximately £30.00.

That stalwart of the U.K. Garage Kit market, Vic Door, under the Niser banner, has kept 'Thing' fans happy with two kits. They are both still available. The first was produced a few years ago - a 1/3 scale kit of Norris' head...*Spiderhead*, (Photo 1). The beastie is huge,

over 15 inches under the legs, thus is baseless (the only Niser kit produced without a base), however it's one of those kits that you can easily make a base for (i.e. Plastic sheet, balsa wood to make scale wood floor planks, stain or use brown ink and there you have it!). The kit has recently been reworked by Vic. The first casts have the main head with the two upper eyes as two parts. Now, one eye comes on the head. The resin is very workable, parts require washing first (as with all resin kits), and I strongly advise you to dry-fit the legs first so you can create your own, unique, figure. The legs are numbered, however you do not have to follow this guide just as long as the finished figure stands the way you want it to. This is a very easy kit to construct. Full colour box art of the finished kit, detailed distruction sheet and at about £45.00, offers good value for the money.

Prices quoted in this article are rough guides and do not include postage and packing. Cheques, Money Orders must be made via a U.K. based bank. Also a U.K. based Travel Agent may be able to help you. It costs nothing to ask questions.

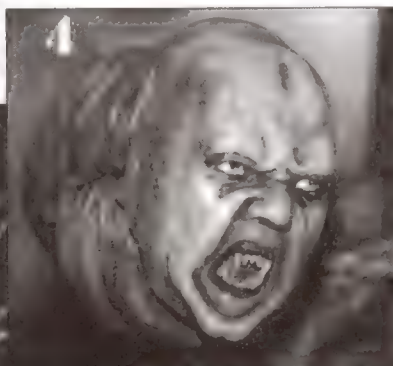
To the meat, as it were. What I want you to do is think of a bunch of sci-fi/horror movie fans gathered together, chatting about their fav movies. What do you think are the chances that if talking about 'Milestone' movies, they will all agree with the guy holding a chainsaw that John Carpenter's *The Thing* is one of the best horror movies ever made? From feedback from F.T.V.M.C. members, most would stick it into their 'best' list and over here, four kits from the 1982 movie have been produced. The first one is now, sadly, unavailable and was a *Spiderhead* kit sculpted by Chris May (Chris has a fantastic *Nosferatu* kit. More details

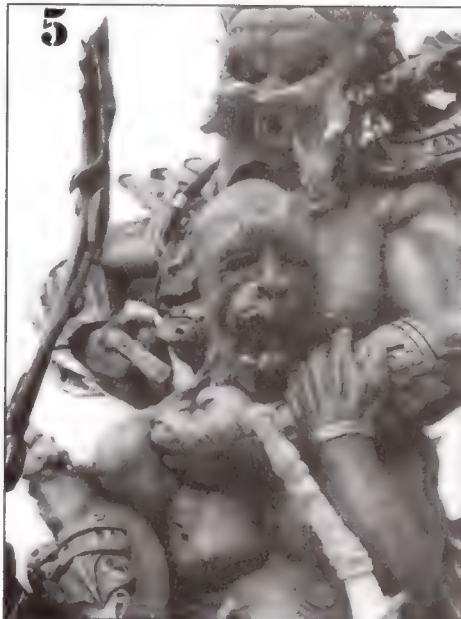
The next 'Thing' to come from Vic is the amazing *Blairmonster* (Photo 2), from the cli-

max of the movie. Standing over 18 inches tall, this is a very impressive piece of work. The base measures 13 x 11 and shows the hole from which the creature bursts. Fully detailed shattered planks and creature name finish the effect. There are twenty-one parts to

the beast. These include teeth for the main head, the dog-body and paw, two creature 'arms', three main 'trunk' sections and numerous tentacles. You can also add your own extra tentacles to the base 'hole' if you wish out of putty, plus you are not tied to having to glue the given limbs, etc., where shown on the detailed

2





instruction sheet. It's a big kit and rather impressive. Should cost about £65.00.

The final kit comes from a new 'firm' and is based upon the events that happen during the 'birth' of *Spiderhead*. The kit is called 'Norris - You're Flipping Kidding!' and has been sculpted by a chap called James Salmon (Photos 3&4). Cast in resin, the kit stands over 17 inches tall and has over 13 parts. It doesn't come with a base and the likeness to 'Norris' is rather good. The expected price will be £70.00 not including postage. To get your hands on a 'Norris' you can contact Mark Nicholson who runs **Model Dungeon, Unit 32, Forbes Building, Linthorpe Road, Middlesbrough, Cleveland TS1 4AW England**.

Changing the subject, in the last issue, you got to see the ill-named **Phantasy Recast's** (they only do original work, NOT recasts) two figure female Pred and her prey kit, *A Cut Above*. This time we'll keep a lot of folk happy (Photo 5) and look at an older kit of theirs, *Predette 2* (Photo 6). As with all of their work, this figure is sculpted and cast by Paul Pearce. Cast in resin and pewter, she stands an impressive 16 inches tall. If you are looking to spend some 'quality' time with the family, then don't buy one of these kits. This kit is produced with the *modelmaker* in mind. That's to say there is plenty to do and you will not build it in half an hour, which to me is a good thing. I, for one, am totally fed up to the back teeth with the never ending glut of five part kits. For example, this kit has twenty-three pewter (white metal) dreadlocks. It's got toenails, knives, mandibles and other assorted 'bits' which make this kit one for the model maker. The kit comes with a detailed instruction sheet, colour photo of the finished kit and I know that Paul offers a 'follow-up service' inasmuch that if you do have a problem, then you can contact him. He won't throw your letter into the bin. She will cost £60.00 plus p&p



of 20% to the USA/Canada, and 25% to Australia/Japan. Contact them at: **Phantasy Recast, 15 Holst Close, Lowestoft, Suffolk, NR33 9BZ United Kingdom, Tel: 01502 516721**. And tell 'em who told you.

The latest official Hammer Monster kit is *The Curse of Frankenstein* as sculpted by Lee Ames (Photo 7). Cold cast porcelain, the 13 inch high figure comes with a base, brick wall and chain. Each kit will have an illustrated instruction sheet and be numbered as one of a run of 500 kits worldwide. I have yet to see the kit but am told that the likeness to Christopher Lee is very good, but the texture of the 'coat' is



lacking. With a £70.00 price tag, it's £10.00 more than the other two kits in the range - being Mike Hill's *Curse of the Werewolf* and Simon Lauren's *The Reptile*.

Moving around the world - just a tad - we call in at **Hobby Bounties** of Singapore. They do a line of vinyl and resin de-forms plus some Star Trek spacecraft under the **Amaquest** name. Two of the latest are a really good *Shining* caricature - that's Jack with a big chopper at £21.00 and a Star Trek-inspired *MIA Sphinx Workpod* at £31.00 which is 1:35 scale. Interested in any of the items within this article? Well, here are some handy addresses:

1. **The Star Wars Emporium, 95A Upper St. Giles Street, Norwich, Norfolk, NR2 1AB, United Kingdom Tel: 01603 219750, Credit Cards accepted.**
2. **Hobby Bounties, 865 Mountbatten Road, #02-91/92, Katong Shopping Centre, Singapore, 1543, Singapore Tel: (65) 4401890 (Credit Cards accepted).**

And finally chaps, for 'batfans', the chance to own non-production runs from the original molds. Batman cowl with Keaton life cast face 1:1 scale - also the original bat chest emblem. If you fancy these in your collection, contact, **John Riddell, 'Kinlock House', 156 Woodvale Street, Glasgow, Scotland.**

As the sun sets, I'm off to paint black the white marks on the road crossings. That will raise a few eyebrows tomorrow. May your glue tube never harden. Best wishes,

Andrew 'Mad Dog' Hall
172 High Hope Street
Crook

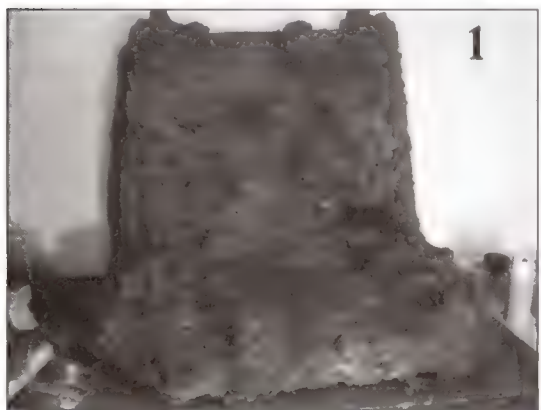
Co. Durham DL15 9JA England

PS - Killer Kits' new kit will please **Silence of the Lamb** fans!

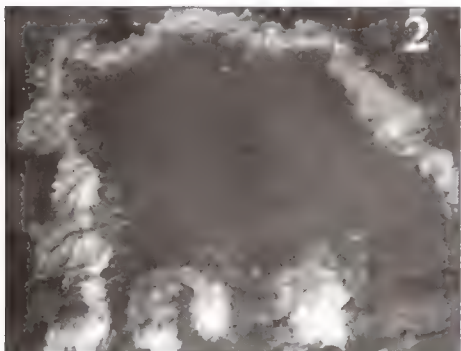
Exploring the EDGE



with Tommy Ellis of Tom & Jerry Studio



The one thing that many builders have strong opinions about is whether or not a kit needs a base. I like to build bases, so I vote "yes." Now, whether to build a large base or a small one depends a lot on the amount of space you have or the idea that you are trying to get across.



When you do a base for a kit, try not to just throw things together, but plan the effect that you want to get across to the viewer. Too many people will do a great job on the kit itself, but put a lot of stuff on their base thinking more is better. If you cut down what you use and include just enough to get the point across, the end result will work better and will be less work for you. One thing that is important is to decide how much height you want to model. Flat bases are easiest, but can be boring. Bases that show more height can be a pain to display. I try to make the back of my tall bases at least one-third taller than they are wide. This creates the illusion that the piece is higher than it really is.

Horizon's *Windslasher* gave me an idea I thought would make a great base that would compliment Steve Wang's creation. The idea of the alien assassin brought to mind a landscape consisting of rain forests. That sent me to the idea of a river breaking over a low escarpment with *Windslasher* making a stand in a pool between two waterfalls.

With that in mind, I went looking for materials to do the water and decided on DAPTTM brand water clear silicon. A trip to the florist shop provided the foliage for the tropical look I was after. Polly Terrain sculpting mud and Celluclay make up most of the ground and the bottom of the stream. I decided to use rock molds and hydrocal plaster by Woodland Scenics to add realism and keep the weight down. Woodland Scenics talus added the small to medium sized rocks to finish out the areas that gravel and rocks naturally pile up. After thinking the process through, I decided to use foam latex rocks for the back of the base and limit the hydrocal to the horizontal portions.

To start the base, I cut 1/2" plywood to create the bottom and back. This is held in place by angled metal strips that are screwed to the back and bottom to create a strong joint that will be easy to cover. I also nailed the bottom to the back using #6 nails to get a stronger joint. The bottom was cut on my bandsaw. This lets me free form the shape. The back is a piece of curved plywood that was in the scrap pile. I tapered the back so it turned out to be wider at the bottom to force the perspective. I found some 1" strips in the bits box and used that to raise the base and give me an area to let the water go over the front of the base. After these pieces are cut and assembled, it's time to start building the stream and the banks to either side.

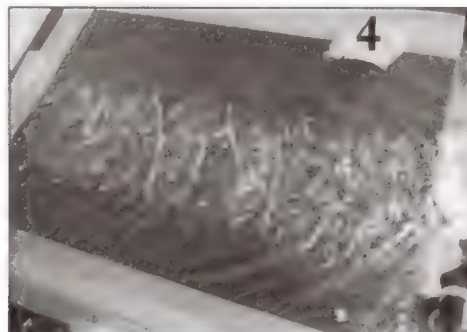
The raised portion of the ground on each side of the river was done with R-3 blueboard which is available from hardware stores. The blueboard is cut to shape and glued down with white glue. Be sure to remove the plastic vapor barrier from the blueboard to allow your glue to work.

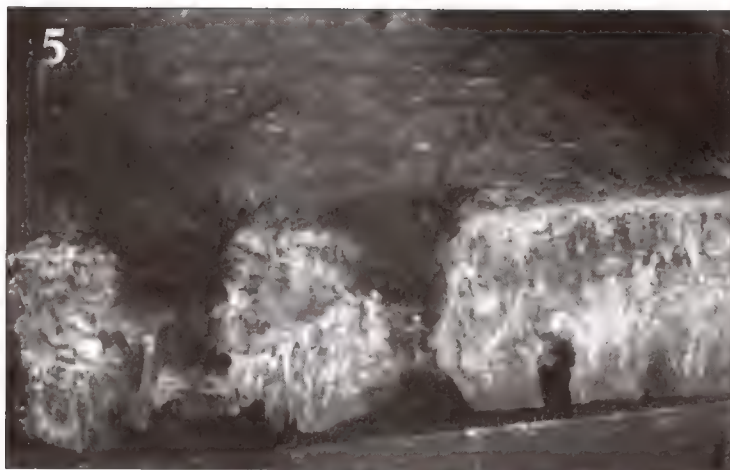


The next step is to cover the bottom with the celluclay and plaster to form the ground and the river bed, *Photo 1*. This is also the time to place any rocks on the base and blend them into the ground work. Remember, rocks and dead trees don't just lay on top of the ground, but will be partially buried. This is easy - just push down until the pieces are partially buried. This creates a crater around the pieces. Blend this back into place by using a small stick. A trick to using celluclay is to mix it 50/50 with plaster to get the stuff to dry. If you don't, it can take a week for the thicker parts to be ready to paint.

The back of the base, is a series of rock ledges that make-up the cliff face. This was done with the latex rocks held in place with hot glue and white glue. Celluclay and plaster is added between the rocky areas to give a place for the plants. Add screws to these areas before adding the Celluclay to help hold the ground in place. At the bottom of the cliff is an area where smaller rocks break off and pile up. This is done with the talus and is held in place with white glue mixed 50/50 with water.

After drying, paint all of the ground work. I use acrylic craft paint because it is less expensive and comes in larger amounts. Next, cut a piece of plexiglass with clear earth tone paints to color the "water." Place the piece in place





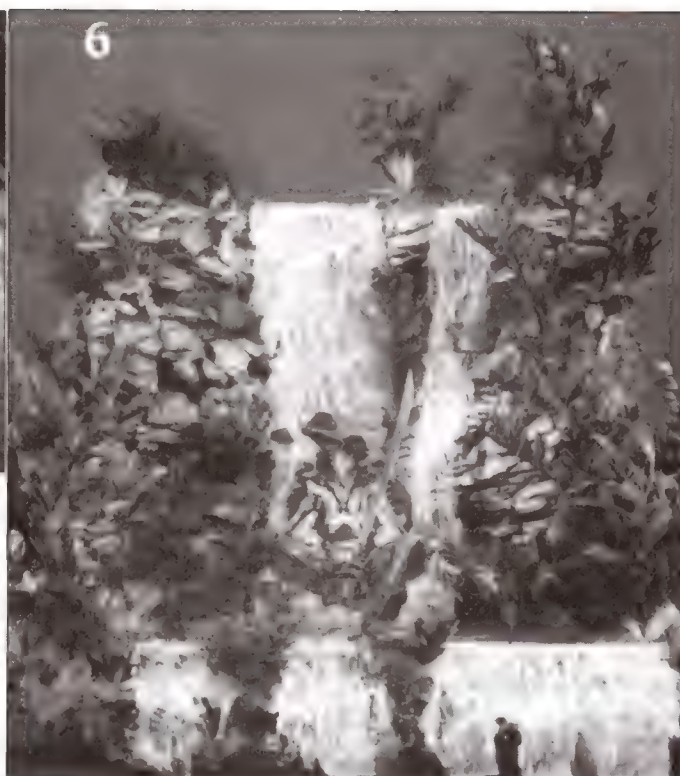
and blend in the banks using Celluclay, **Photo 2**. You should now have a finished base except for the moving water and the foliage.

The waterfall, **Photo 3**, is easy once you learn to texture the silicon. This is simple. Just tape a piece of plastic wrap to a counter top and make several wavy lines a few inches long with the DAP, **Photo 4**. Take a piece of cardboard and tease the DAP up and toward you to create the look of falling water. Patience, it may take a couple of tries to get the effect. Let the DAP dry over night and peel the plastic away and cut the DAP into the shape and length you need. Glue the pieces into place and blend the edges with more silicon. The ripples in the pool were put on with the tip of the tube and blended in with craft sticks and toothpicks. I airbrushed clear paint and inks onto the waterfall and then drybrushed white on the waves and ripples. Paint the top of the pool for more depth in the water and to help blend everything together. If you want logs in the water, cut a piece to fit under the pool and glue the other half above the plexiglass and add the current flow with the DAP.

The base has several waterfalls dropping off the front, **Photos 5 & 6**, to give the base more height and hide the lower part of the pool. This is done exactly as you did the large waterfall and adds to the effect. Add plants to the front of the base and be sure they droop at a realistic angle. This adds mass and gravity to objects that are too small to sag in a real manner.

The last step in the base is to place the plants. The plants you choose should be more than green. This is an alien

landscape and things out of the ordinary make it more believable. Purples, blues, reds or bright orange can help. I found flowers that I liked and added them to tie things together even more. Many times, it will be smaller items that make a



base look believable so don't overlook the small touches, **Photo 7**.

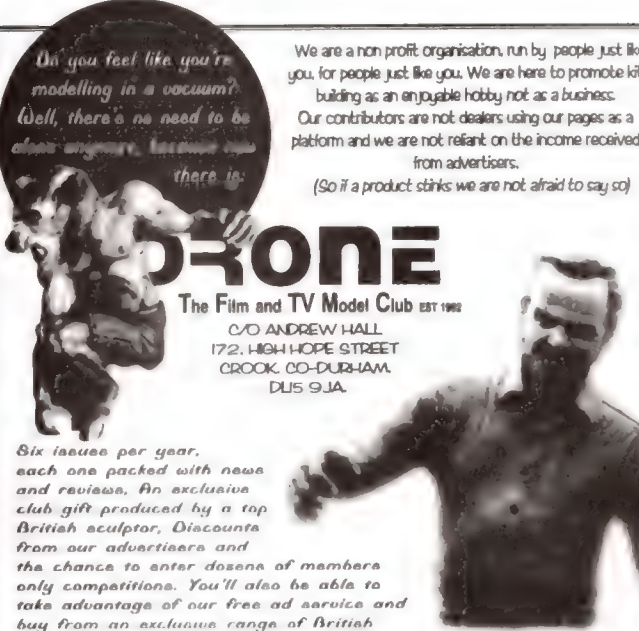
Parts List:

- **Woodland Scenics** - hydrocal, turf, rock molds, talus and field grass.
- **Mountains in Minutes** - natural rock castings.
- **Activa Products** - Celluclay.
- **Dow Corning** - R-3 blueboard insulation.
- **DAP** - water clear silicon chalk (Red Devil brand substitutes).
- **Wood** - 1/2" plywood.
- **Miscellaneous**
 - ~Clear Acrylic Sheet
 - ~#6 nails
 - ~Acrylic Craft Paints
 - ~Silk Plants
 - ~White & Hot Glue
 - ~Patience

Photo Credits:

- **Photos 1 - 5:** Tommy Ellis of Tom & Jerry Studios.
- **Photos 6 & 7:** Doug Beazley of Sun Dog Productions, Nashville, TN

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MR. DERUVO'S 'AT-SCHOOL' MODELING CLUB

A number of you know that my "real" job is teaching 6th grade at a local elementary school, here in the Clovis/Fresno area. One of the perks to this particular teaching situation is that I get to run a model building club at school. Not only is my principal totally in favor of this club and sanctions it, but she has purchased supplies to keep it going (paints, glue, brushes, etc.). The students only need to bring a model and we're off and running! Clovis Hobby Center and The Hobby Shoppe, in the area offer my club members 10% discount to them on their purchases too.

Usually I will have anywhere from 10 - 20 students who are really into models. Most of them, as you can guess really enjoy building vehicles kits (not that there's anything wrong with that!), however, I can usually count on at least two or three kids really getting into the figure end of things. It helps, of course, that I bring in many of my own figure kits from my personal collection to show the kids. I also have a permanent bulletin board in the room dedicating to the "News of Modeling." It's here that I post pictures, glossy one-sheets and just about anything related to models.

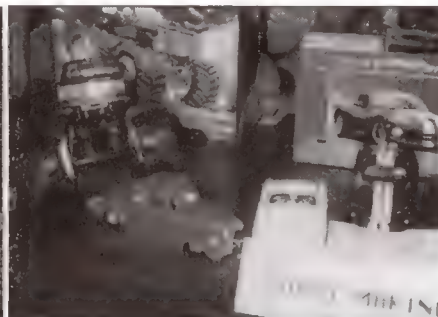
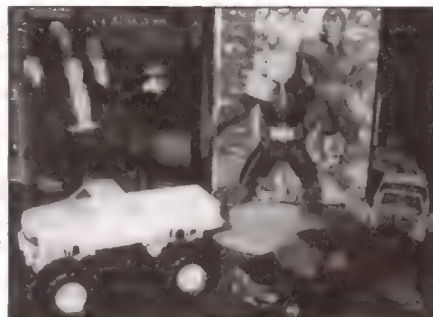
Well, if you don't mind, I'd like to take this half-page of the magazine to showcase not only their exuberance for models, but what this particular group has accomplished. Don't be fooled either. You'll see all boys in this picture, but two years ago, the girls outnumbered the boys two-to-one. And we were pretty much all building Testors Weird-Oh kits!

Do you have a club going in your area where kids are involved? If so, send us some pictures of them, along with the kits they're working on and we'll do our best to showcase their talents. In the meantime, enjoy these.



~The kids in the Modeling Club (left to right):

Soua Yang, Aaron Kearney, Raymond Celaya, Denny Srun, Choo Lee, Mr. "D", Leandro Cordova, Michael Lo, Daniel Register, Steve Beldo and Chris Topalian



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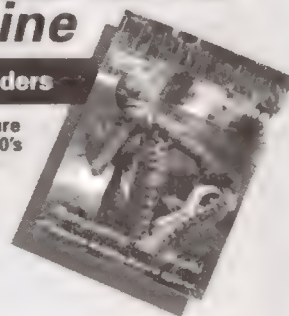


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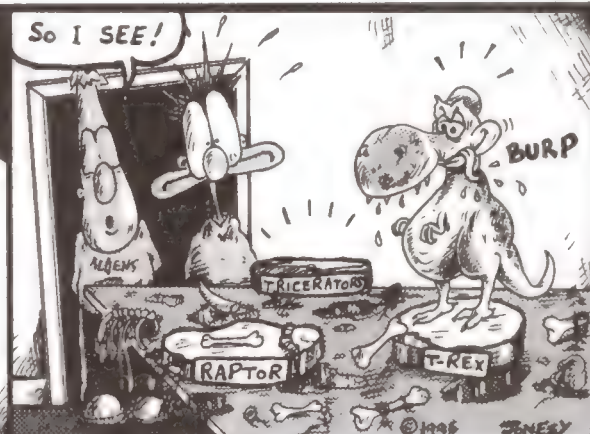
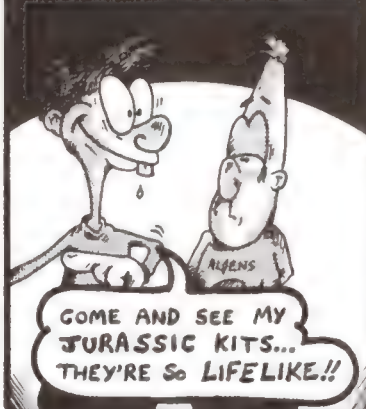
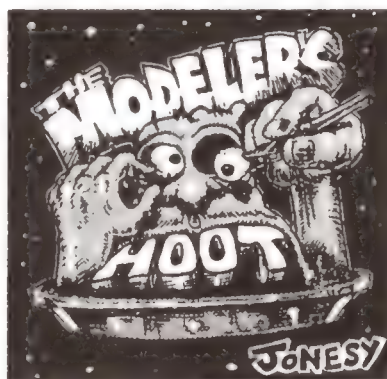
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Creative Designs is announcing two of their newest releases. First up is a kit called **"Encounter"**. Kit consists of 14 pieces and is in 1:6 scale. Comes complete with Inner Earth Weapon, "S" shield patch and cloth cape for \$200 plus shipping. This kit is also offered fully assembled and painted and includes a cloth cape cut from the same raw silk material George Reeve's cape was made from.



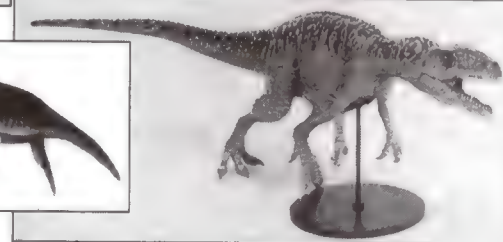
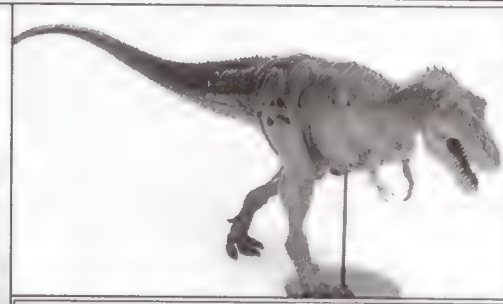
The second kit is called, **"Infestation."** Also in 1:6 scale, this kit represents the epic battle between Hero and Monster stuck in a life and death struggle. The Xenomorph base measures 9" X 9" and the kit also comes with highly detailed instructions and recommended for modelers with at least moderate experience. Cost is \$200 plus shipping. Order yours or find out about their other kits by contacting them at: **Creative Designs and Castings Limited, 5904 Altec Rd., Orlando, FL 32808 Tel: 407/295-2187**

DINOSAUR ALERT!

PDM Corp. announces the release of a few new dinosaur kits, manufactured by **Kaiyodo**. First up (top row) is the **Styracosaurus** (near right) which is in 1:20 scale (6½" tall and 9" long). This kit was sculpted by Kazunari Araki and has suggested retail price of \$55.40, and the second kit is the **Charging T-Rex**, also in 1:35 scale (6½" tall, 18½" long) and priced at \$37.75. Both kits were sculpted by Shinobu Matsumura.

Bottom row features the **Running Allosaurus** in 1:35 scale (5¼" tall, 13¾" long), priced at \$35.00. The last kit pictured (near right) is the **Elasmosaurus** kit, also at 1:20 scale, which makes this kit 29" long. This kit was sculpted by Shinobu Matsumura and has a retail price of \$135.00. All of the above mentioned kits are also available already built and painted and ready for display.

For more information, contact: **PDM Corporation, PO Box 685, Commack, NY 11725 Tel: 516/499-4981 Fax: 516/462-3536**



Get 'em while they're HOT!

Shape of Things has completed all of the Jonny Quest kits in their line and they're ready for you. Each of the four character kits is done in 1:8 scale and sculpted by Steve West, of **Cellar Cast** fame and are available in cold cast porcelain. Cost of each kit is \$94.95 plus \$5.00 shipping/U.S.A.

The box art for the kits was designed by Doug Wildey, whose name you'll recognize if you're a Quest fan. This was most probably one of the very last things Mr. Wildey did before he passed away.

You can get yours by contacting the folks at **Shape of Things** at, **4719 S. Madison Avenue, Anderson, IL 46013**



"At the Newsstand!"

We've decided to do here, what we've been doing on our Home Page on the Internet for awhile now - list some books and publications that will no doubt help you along the way in your modeling endeavors. It is not our intent to review or critique these publications, but simply to highlight what may be of interest to you. This is certainly not an exhaustive list, by any means. You can look for this section to be updated in each of our upcoming issues accordingly -Editor.

First up is a new publication, *Historical Miniature and militaria*, by SCAHMS member, Ron Sousa (you've seen his work in this publication before). Well, he's gone and started a magazine that will undoubtedly do much to further your modeling ability. Even though the main thrust of this publication is for the historical and military miniaturist modeler, those who are into larger scale kits can't help but benefit. We're so jazzed about it, that we subscribed.

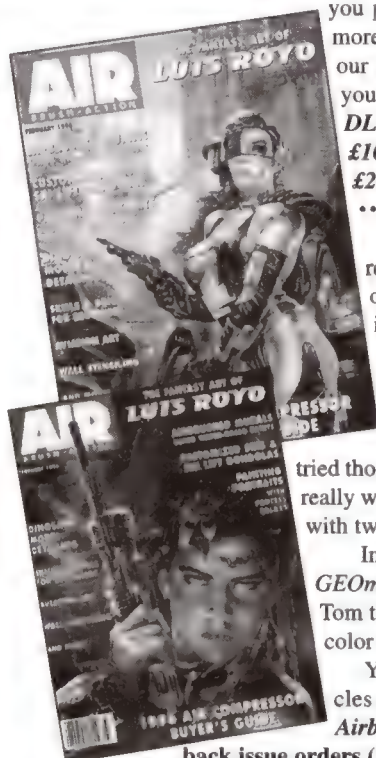
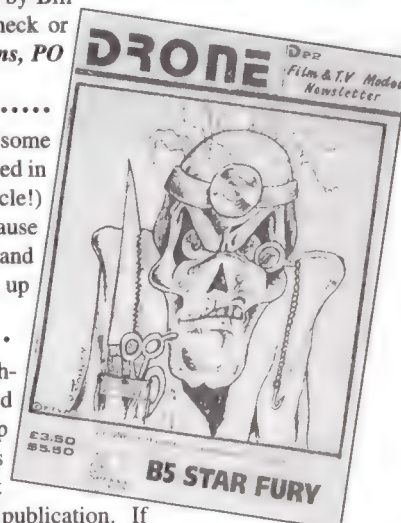
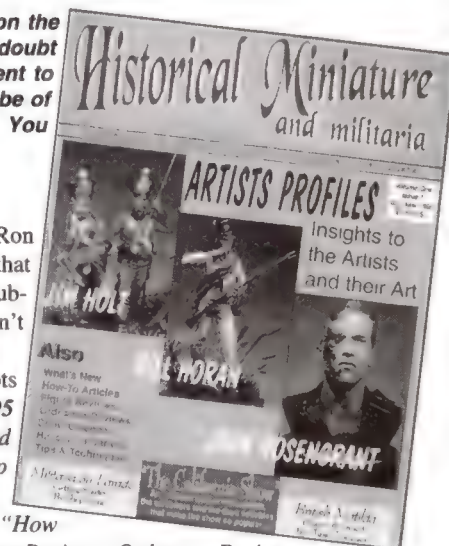
The magazine will be published six times per year and will contain roughly 60 pages, with lots of color pictures. If you'd like to subscribe to this periodical, here is the rate information: **\$39.95** for 6 issues; **\$77.50** for 12 issues and **\$115.00** for 18 issues (California residents will need to add 8.25% Sales Tax and for First Class postage, please add \$8.00 to rate).

There is slated to be quite a bit, including (but not limited to), "How to" articles by Award Winning Miniaturists, Artist Profiles, Figure Reviews, Ordnance Reviews, Show Calendar, History on Canvas, Tips, Techniques & Commentary by Bill Horan and lots more. If this sounds like it's for you, send your check or money order (payable to: R & K Productions) to: **R & K Productions, PO Box 1013, Agoura Hills, CA 91376-1013.**



The March issue of *FineScale Modeler* hit the stands and we found some excellent reading in it. You might want to look for it if you're interested in how to create some realistic-looking metallic finishes (excellent article!) and an article on creating a make-shift lathe was also very useful, because it shows you how to use materials you might find around your house and your dremel tool. It's great if you find yourself needing a lathe for small parts. Another article right up our alley was the one on painting and detailing The Predator. Great reading!

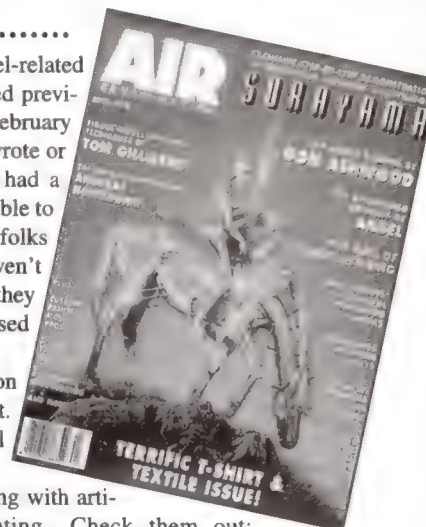
DRONE is alive and doing well. Andrew Hall, as you know, writes a regular column for us and highlights much of what's happening in the UK garage kit scene. Well, for those of you who haven't checked out his publication, you might want to do so because every issue is chock full of material that will keep you posted on what's new, how to do it and who to contact, plus more. We're glad to have each and every issue and if you check out our Internet site, you'll see a number of covers posted from this publication. If you're interested, you may contact Andrew at: **DRONE, 172 High Hope Street, Crook, Co. Durham, DL15 9JA, England.** Published 6 times per year and rates are as follows: (In Pounds Sterling) In the U.K. **£10.00**; U.S.A., Canada & Europe (Zone 1 Airmail) is **£17.00**; Far East, Japan, Australia (Zone 2 Airmail) is **£20.00**.



Airbrush-Action continues to pump out issues with model-related reading material, which suits us just fine. As we highlighted previously, we wrote an article for them which appeared in their February issue. We'd like to take a minute to say *thanks* to all who wrote or called expressing their appreciation for that article. We had a great deal of fun putting it together and we're happy to be able to share some of things we've learned along the way from folks like Tom Gilliland and Bill Craft in that article. If you haven't tried those two techniques we highlight, you might want to because they really work wonders. The particular issue with our article was released with two separate covers, both by famed artist Luis Royo.

In their April issue, Tom Gilliland does an excellent job on **GEOmetric's** new Pumpkinhead. You simply *have* to check it out. Tom takes you step-by-step through the painting process with full color close-ups and magnified detail.

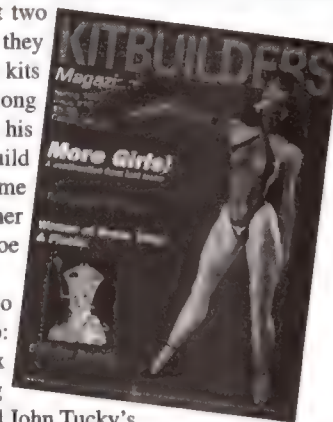
You can expect more from **Airbrush-Action** this year, dealing with articles that are related to models and model building/painting. Check them out: **Airbrush-Action, 1985 Swarthmore Avenue, Lakewood, NJ 08701 1-800-232-8998** for subscriptions or back issue orders (Credit Cards only for the 800 number please).





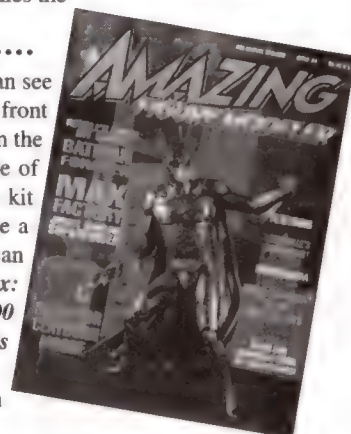
Kitbuilders magazine has gotten into girls, girls, girls, with their last two issues (#17 and the current #18). There's quite a bit here. In issue #17, they start things off with a bang with a nice listing of many of the girl-related kits that have been or are available to us as modelers. Mike James comes along with his article on how he sculpted his *Angelissa* kit; Joe Jobe shares his expertise with us on detailing Horizon's *Sil* kit. John Tucky helps us build a perfect table for *The Bride of Frankenstein* and Rich Larson takes time out to answer some questions put to him by readers. And among other things, this issue of *Kitbuilders* has an excellent interview/profile of Joe Laudati.

What they began in Issue #17, they continue in #18 and they've also got some other excellent articles that you'll want to read and absorb: Rich Larson tackles the problem of leaning vinyl kits and how to fix them; Joe Jobe reviews and modifies a number of kits, including Screamin's Mars Attacks and Ertl's Spock and Luke Skywalker and John Tucky's

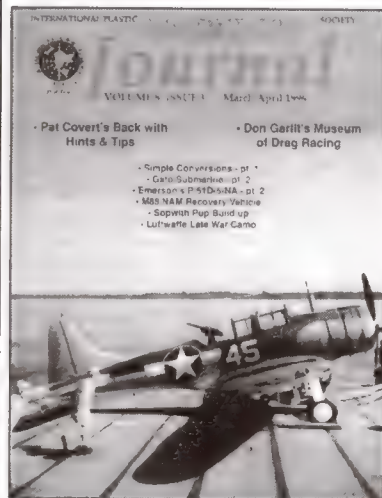


X-Acto Facto Files dips into the realm of creating a clock tower kit display unit. Write to: *Kitbuilders*, PO Box 201, Sharon Center, OH 44274-0201 for more info. Their current issue #19 tackles the theme of Space Kits. Subscription rates are: \$20.00/yr USA \$32.00/yr Can \$45.00/yr Foreign

Amazing Figure Modeler's first three issues were "must haves" and number four is no exception. As you can see from the cover, David Fisher has taken Revell's Batman™ vinyl kit to new heights and showcased it on the front cover. Inside, David shares his magic with Horizon's Stargate kits. A great read is always the "It Came From the Garage!" section which showcases new kits from all over, many with color photos. Also included: Profile of Clayburn Moore; Chris Moody's "Brits & Pieces" covering much of what's happening in the UK garage kit scene. Lee Staton does wonders lighting up Batman's wheels and Anthony Mestas shows us how to create a wall diorama. There's tons here, and much of it is in color! We're looking forward to the next *AFM*. You can reach the folks at *AFM* by writing to: *AFM*, PO Box 30885, Columbus, OH 43230, Tel: 614/882-2125 Fax: 614/882-6012. Rates are as follows for a one-year, four issue subscription: Domestic Subscription: \$28.00 (\$24.00 + \$4.00 s/h); Canadian-Mexican Subscription: \$40.00 (\$24.00 + \$16.00 s/h); Overseas Subscription: \$50.00 (\$24.00 + \$26.00 s/h).



Please make all checks payable to: *Amazing Figure Modeler*. Checks/Money Orders must be drawn in U.S. funds, on a U.S. bank.



The *International Plastic Modeler's Society* has their own publication called aptly enough, *Modeler's Journal*. This particular magazine is published six times each year and generally covers most of the models that go. While we've found that there isn't a ton of material geared specifically toward the Science Fiction/Fantasy modeler, there is plenty of good 'know-how' and 'tips' that cross over into those realms.

You might want to check it out, and even join this society, which has done much to further modeling for the young and old alike. You can join for a mere \$19/year USA; \$25/year Can-Mex and \$28/Foreign. If you're 17 and under and living in the US of A, you can join as a Junior member for only \$9/yr. Once you join, you'll receive a membership card and the *Modeler's Journal*. The card is often recognized at many hobby retailers and you may receive a 10% discount on merchandise purchased there.

Chuck Davenport, whose *Cable* photo you saw in this issue's *Kit Spotlight* if First Vice President of the Executive Board and has a regular column in the magazine. You read his article on building Horizon's new 1950's Batmobile kit. I particularly enjoyed his article on building and detailing the kit in an issue of the *Journal*. Chuck is definitely into the Science Fiction realm and, as a matter of fact, will be writing material for *The Modeler's Resource* on a fairly regular basis.

If you'd like to check out the IPMS group, please drop them a line to: *IPMS/USA*, PO Box 6138, Warner Robins, GA 31095-6138

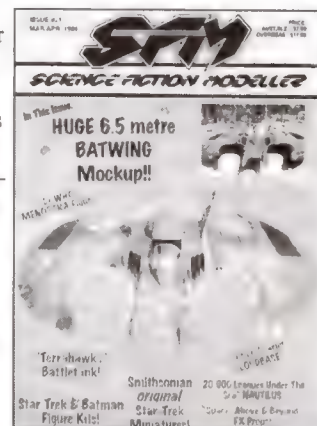
Another magazine is available from the folks down under (you know, where women glow and men plunder - I think). Anyway, this particular mag is published by Greg Martin 3 times per year and you can purchase a subscription to it for \$18 if you live in the Australia/New Zealand area or \$30 overseas.

The magazine is printed on coated stock, with Black and White photos. The particular issue that Greg was kind enough to send us was packed full of stuff! There is a fantastic article on building the Batwing almost full-size! Apparently, the guys at The Model Smiths were commissioned by Warner Bros. to build one for display purposes at Warner Bros.' Movie World in Dusseldorf, Germany. There are plenty of photos allowing us to see the progression of the "model". This is one kit I would love to have!

This issue also boasts plenty of Star Trek-related kit material, as well as 20,000 Leagues Under the Sea's Nautilus, Space: Above & Beyond FX props, Dr. Who Menoptra figure...and more.

Greg's mag offers a nice blend of figures and vehicular from the Science Fiction/Fantasy genre. Over 40 pages worth of reading material in this issue. Well worth it if this is what you're into.

Contact them at: *Greg Martin, Science Fiction Modeller*, 15 Bovey Street, North Mackay, Queensland, 4740, Australia. You can also e-mail them at: *SFM@r130.aone.net.au*

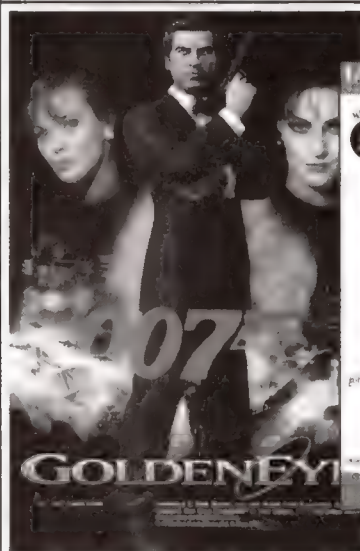




Here are a number of kits that may tickle your modeling fancy from **Jayco Hobbies** out of New York.

On the lower right is **Nomadax**. This is a 1:9 scale resin kit which retails for \$90.00, comes in 14 pieces, with the ax in white metal. Kit was sculpted by Sam Greenwell. On the left is a 10 piece, 1:6 scale, two-figure resin kit called appropriately enough, **Ape & Girl**. Also sculpted by Sam Greenwell and retails for \$150.00. On the far right is **Sheena**, a 1:6 scale, 5 piece, white resin kit, sculpted by Sam Greenwell. Cost of this kit is \$100, plus s/h.

You can contact them at:
Jayco Hobbies, 3069 Hull Avenue, Bronx, NY 10467.



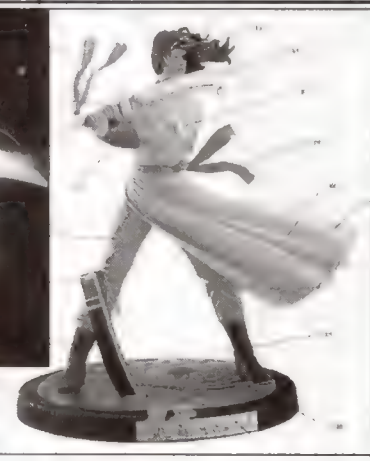
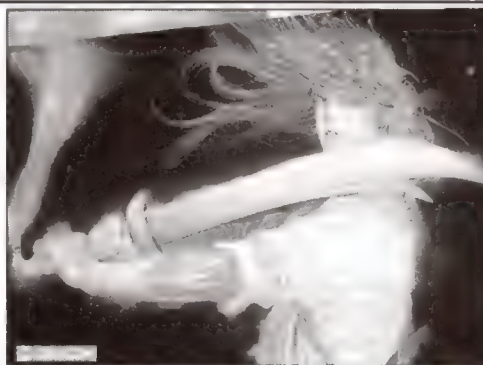
Recently, at SCAHMS, we ran into the folks at Marco Polo Imports, only to discover, to our unending delight, that there are a number of figure-related kits. On the left, is Pierce Brosnan as **Bond...James Bond**, based on the latest 007 release, **Goldeneye**. The kit is 1:9 scale vinyl, as is the other kit that will be released shown on the right - Mel Gibson as **Braveheart**. Both will come *pre-built and pre-painted*, but may be released as a model that you can build and paint yourself.

The kit in the middle, is one in a series of six, released by **FineMolds**. It is, in essence, a caricature, of sorts, although the weapons and uniform are said to be extremely accurate. The intent here is not to poke fun at those who serve in the military, but simply to produce a few kits with a lighter feel to them. The series contains 4 "men in uniform" and 2 women. We purchased our **Sandy** at the SCAHMS show for \$25.00.



Promotional Press Release presents 1:25th scale promo car trailers. They come in white, silver or black at \$22.95 each. They also have their new 1996 Promotional Press Release Price Guide available for only \$12.00 (inc. postage). Contains prices for every year Corvette promo models. To order, call 1/800-278-2186 or write to: Promotional Press Release, 116 Bethea Rd., Ste 306, Fayetteville, GA 30214

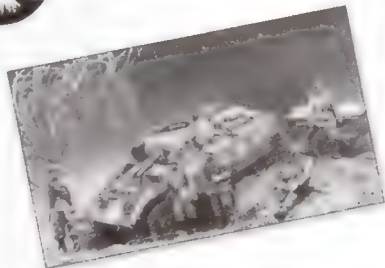
Do you remember *Cloud, the Lonely Swordsman* that we reviewed way back when? Well, the same company that produced that one has come up with a companion piece. **Dragon Models, Ltd. (DML)**, has created *Cloud, the Arrogant Swordsman* (#31202-01). This kit retails for right around \$20.00 and you should be able to order it through your local hobby shop. Most of the pieces are injection molded plastic, with three of them being cast in resin (the hair pieces). Without taking the time to review the kit now, a few things I like about the kit are that the arms and legs are solid plastic. You simply need to glue them to the bottom of the body or the shoulders. The other thing I like about this model is the base. Looking at it from the top, you see the distinctive Yin/Yang symbol. The detail, as with the first *Cloud* kit is excellent and even though I may not follow the color scheme exactly, I probably won't stray too far from it. *Cloud, the Arrogant Swordsman* is available and is a perfect 1:8 scale kit to place on the shelf next to the others.



WARRIORS



Scale Models Inc.



CATALOGUE
Winter '95-'96

Another company that we've profiled before and were glad to see at the SCAHMS show was **Warriors Scale Models, Inc.** This company, headed up by John Rosengrant, of Stan Winston Studio fame, has quickly come to the fore with quality sculpts and castings.

In issue #9 of *The Modeler's Resource*, Tom Gilliland kicked off our *Men in Uniform* column with a build-up of Warriors' #16016 Waffen SS Officer (walking). The kit is beautifully rendered in 1:9 scale. Their latest 1:9 scale kit is #9004 Highlander (pictured at right). We couldn't leave the SCAHMS show without purchasing our own copy of this kit.

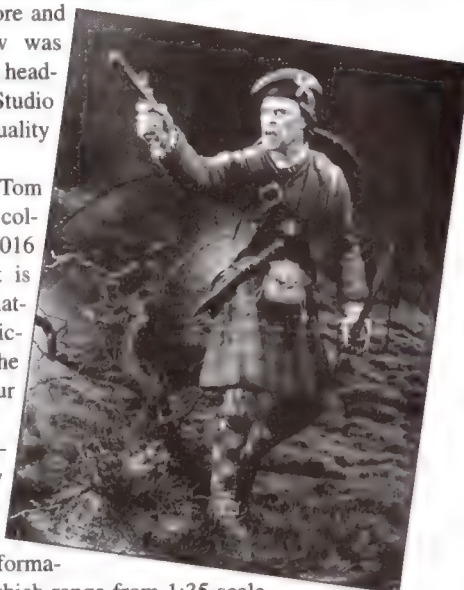
There are a number of Sci-Fi/Fantasy related kits hopefully heading down the pike from these folks. We will keep you posted. In the meantime, if you'd like more information

on any of their current kits (which range from 1:35 scale

resin figures and accessories, 1:48 scale figures and accessories to 1:16 scale figures and 1:9 scale

figures and busts), or a catalog like the one shown at right (\$3.00), please contact them at: **Warriors Scale**

Models, Inc., 543-A South Raymond, Pasadena, CA 91105 Tel: 818/584-0573. Major Credit Cards are accepted.



Horizon is doing it up with more figure kits for you. As you can see, Batman and Catwoman are both making the scene in resin - 1:8 scale, to perfectly compliment the Aurora kits that are already on the shelf.

You'll notice an interesting looking base pictured above. This particular base - **Gothic City** base - has interchangeable parts which you can use to customize the look that you wish to achieve. This base is done in 1:8 scale

and all parts are sold individually. You can purchase them in the following pieces: *Gargoyle* - \$35.00; *Ledge* - \$30.00 and *Wall with Window* - \$25.00. What might be interesting would be to showcase your Batman kits (or any 1:8 scale kit) by placing one or more walls next to each other with ledges, then get a Gargoyle for each end. We're thinking of using these as wall-hanging units.

A number of other bases are in development, including the **Smashed Brick Wall** base, in 1:5 scale and a 1:5 to 1:6 scale **Burst Airlock** base. These are sure to be bases that will spruce up any figure kit you have and probably the best part is that you have the option of customizing them just about any way your imagination will allow. Contact **Horizon** at: **912 E. 3rd Street, Ste 101, Los Angeles, CA 90013**



Speaking of Batman, **Revell** has released their latest in vinyl - **The Riddler**. **Robin** should also be out as you read this.

The Riddler in 1:6 scale, comes in 9 vinyl pieces, one white metal piece and the kit also contains a decal sheet, for those who would rather not paint on all of the individual question marks. Personally, I think it would be easier to just go for it with the paint brush, but for the newcomer, thinking about painting all of those marks on might make some think twice about the kit. This way, they have a choice at least. I'd give up quicker on the decals though, but at least, they thought of this option.

Revell has also again included their 8 page booklet. What I like about this booklet, apart from the well-designed drawings and instructions, is the fact that they have tried to cater to both the novice and the advanced builder - a difficult task at best, especially when your market has been mainly cars, boats, planes and the occasional Aurora reissue.

Don't stop now **Revell!** Keep 'em coming. The need will always be there to have more quality figure kits.

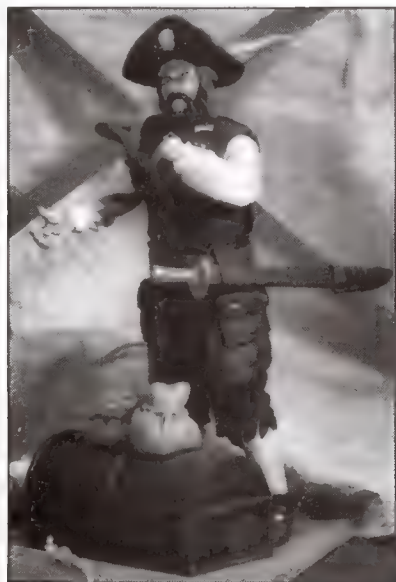


The next kit in the line up from **Skull Island Models** is called, *Harvest of the Damned* (pictured above left). As with their first kit, this kit was sculpted by Steve "In the Arena" Goodrich. This model features the Grim Reaper atop a seascape of writhing souls. Model includes scythe blade (cast in white metal), which can be polished as sharp as a razor. Eight locking pieces ensure an easy build-up and at 10", is in scale to the **Skull Island** theme of presenting unique new works in an economic scale. *Harvest of the Damned* is available for \$70.00 plus \$5.00 for packing and postage. This particular model may be deemed "adult in nature" by some. Order yours from: **Skull Island Models, PO Box 993, New Milford, CT 06776**.

The kit pictured in the middle of the above row, is called *Dinosaur Baby* and **Larmanger Production** is proud to announce this kit. Model measures 3 1/2" high with a base measuring 2 1/4" x 2 1/4" with a cost of \$25.00 plus \$2.00 shipping. Order yours from: **Larmanger Production, 704 Black Road, Box 249, Usk, Washington 99180, Tel/Fax: 509/445-0114**.

GEOMETRIC Design, Inc., is pleased to announce the release of *King Kong* in vinyl. This poseable kit is another joint venture between **GEOMETRIC** and **Max Factory** of Japan, produced in the U.S.A. by **GEOMETRIC**. Sculpted by Izumi Takabe, Kong stands just under 10 inches, with an approximate scale of 1:35. Kong may be built with or without Fay Wray in his right hand. Kit comes with a collector's booklet containing over a dozen previously unpublished and rare stills from the 1933 film and a behind-the-scenes look at the making of *King Kong*, by horror and sci-fi film historian, Bob Burns. *King Kong* retails for \$64.99 plus \$6.00 shipping (UPS) and handling. VISA and Mastercard are accepted. Contact them at: **GEOMETRIC Design, Inc., 122 South Wabasha Street, Suite 340, St. Paul, MN 55107 Tel: 612/291-1909 Fax: 612/291-1055**.

Dr. Voodoo's Goo Goo Mummies presents its third release, *Santo*. *Santo* was a Mexican wrestling hero who starred in over 50 action-packed films where he would battle witches, mad doctors, vampires, mummies - you name it, it was there. Kit captures *Santo* standing over one of the many bats he conquered in his films. Sculpted by Bill Lynn, is 11 1/2" tall and consists of 7 resin pieces (including base). Comes in box with color graphics. Also includes Santo fact sheet by Brian Moran of Santo Street. Price for the kit is \$90.00 plus \$5.00 for s/h. Send Money Order only to: **Dr. Voodoo's Goo Goo Mummies, PO Box 26067, St. Louis, MO 63136**. Please make Money Orders out to: B. Lynn.



Graf-Fiti Creations is announcing their third entry which completes their highly sought after *Resurrection Cemetery* #NS103 diorama. The pictures shows kit #NS102 *Fallen Angel of Resurrection Cemetery* and retails for \$74.95 plus shipping. The entire three-kit diorama retails for \$149.95 and is limited to 300 castings. Since the entire kit is very heavy, a \$10 shipping charge is necessary to cover costs (USA). We've highlighted the two previous releases in past issues and it's nice to see the entire picture. The "damsel in distress" in the diorama is also being released separately for those into girl kits. *Nina* #NS107 is available for

\$33.95 plus shipping.

Blackbeard is also available at 120mm. This kit is limited to 100 castings and is a steal at only \$29.95 plus \$4.00 including s/h.

A number of other kits are on the drawing board and in various aspects of production and will be available beginning this summer. They have quite a line of kits. If you're interested in any of these kits or the rest of their line of historical and science-fiction-related kits, contact them at: **Monsters & Mayhem Models, PO Box 10820, Costa Mesa, CA 92627-1062 Voice/Fax: 714/751-8620**



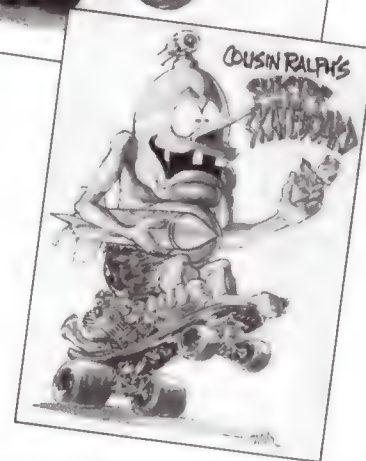
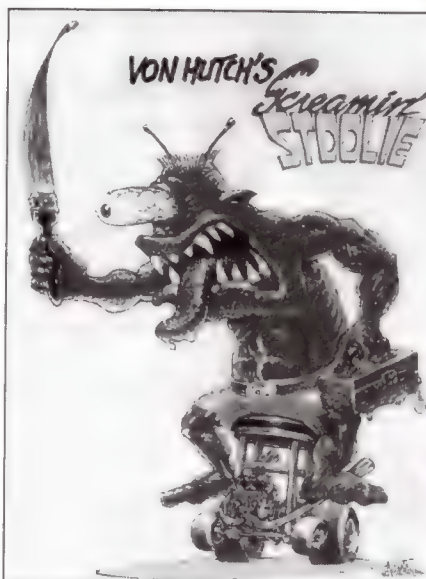
Jimmy Flintstone is fairly well-known throughout modeling circles. Whether he's putting out 1:24 and 1:25 scale resin car bodies or 1:25 scale resin figures, his name stands out because he offers a quality product at a quality price.

You remember in our last issue, we highlighted a number of **Testors** models and among them were two Flintstone kits. You saw Ben Pfau Miller's review of one of those kits, his *Frankenstude*, this issue. Cool car. We have Jimmy's *Frankenwoodiac* that we're not giving up anytime soon! Those are both Jimmy Flintstone creations being marketed through **Testors**.

Well, never fear, because Jimmy is expanding the modeling arena in earnest with a number of kits that will undoubtedly whet your appetite for more.

Soon to come, from **Jimmy Flintstone** are the kits pictured here, (the artwork is drawn by none other than one of Ed Roth's right hand men, Ed "Newt" Newton, whom we profiled back in our issue number seven).

As with other Flintstone kits, these will be



released through The Testors Corporation in resin.

Interested? Ask your local hobby shop or stay tuned to the pages of *The Modeler's Resource* for more information as it develops. For anyone who's into strangely creative looking kits, these are them.

Jimmy Flintstone
PO Box 371
Halles Corner, WI 53130



For those into the weird and wild, here's another resin kit that may just do it for you, too. **Wacky Willy** is now available from **T & T Productions**. Totally original design.

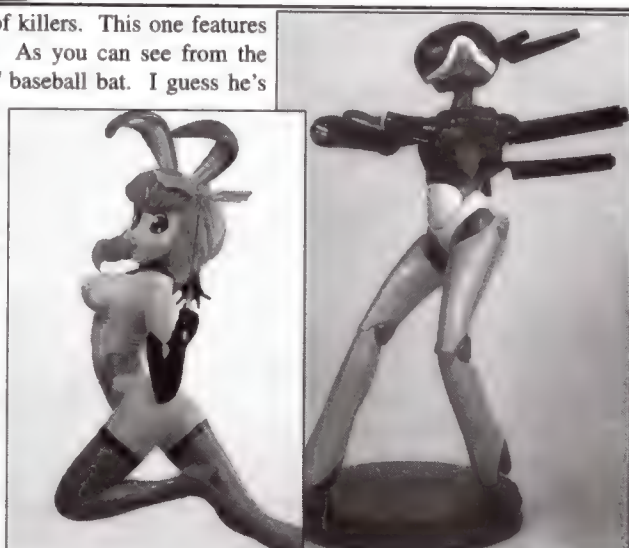
You can look for a review of this kit in the next issue of the mag, but if you'd like it now, why wait? Order yours for only \$75.00 plus s/h, from **T & T Productions**, 64 Lowell Road, Pepperell, MA 01463 Tel: 508/433-8592 (9am to 9pm EST). Contact them for more information and/or a catalog of their current kits.



Killer Kits has released another in their series of killers. This one features Michael Douglas from the movie "*Falling Down*." As you can see from the photo, Douglas is decked out with attaché case and baseball bat. I guess he's ready for any business he has to deal with. We can attest to the fact that the resemblance to Douglas is right on. This particular kit, done in cold cast porcelain, retails for \$120.00 (U.S.).

Already in the works is another killer from "*Silence of the Lambs*", Hannibal Lecter. You can get these kits by contacting **Killer Kits** at: 47 Hungerford Road, Cheshire, Crewe CW1 1EQ, England.

Anime Projects has released two kits for you. Far right is *Nene* and near right is *Misty*. Both are resin and you can look for some reviews on at least one of these kits in the next issue. For more info, contact: **Anime Projects**, 19 High Hope Street, Bangor, Gwynedd, LL57 1NP Tel: 01248 370044



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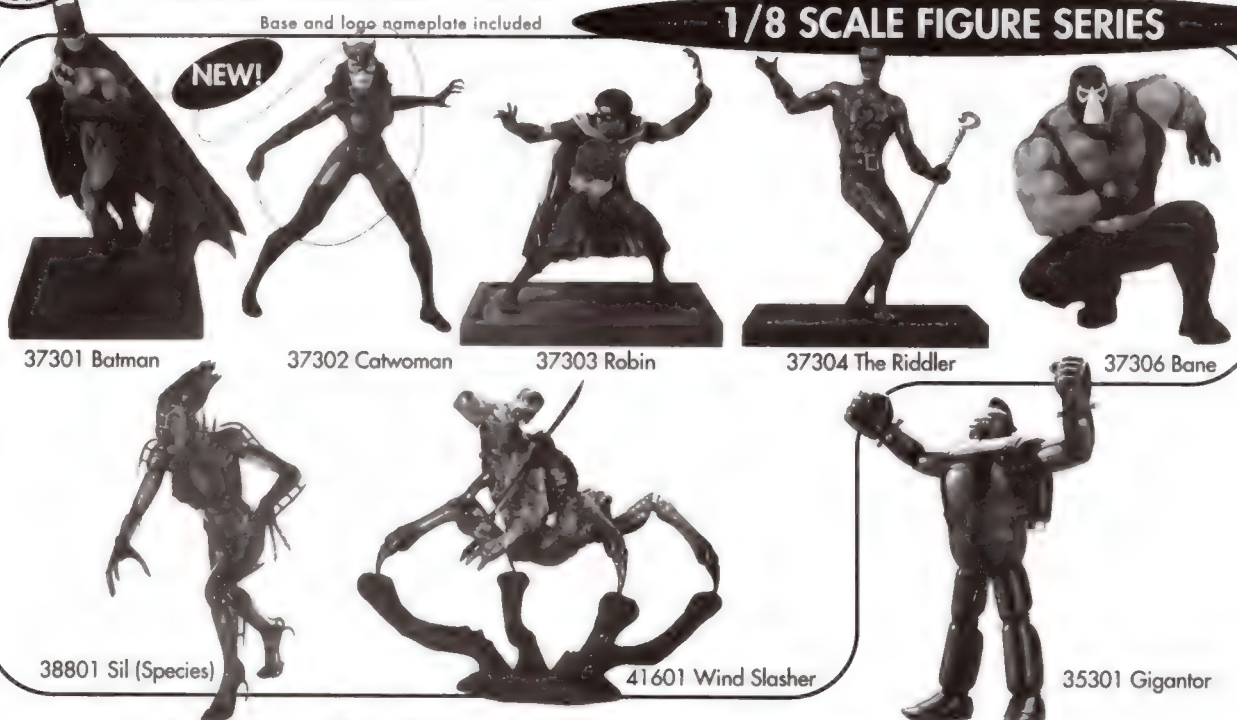
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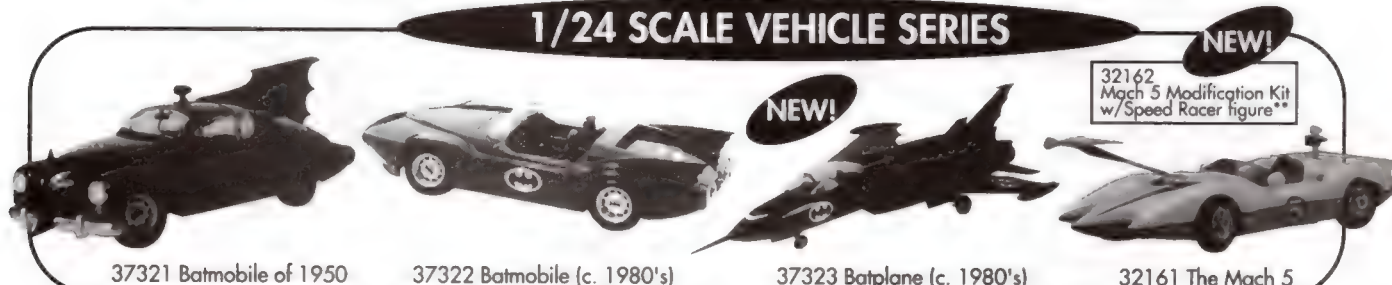
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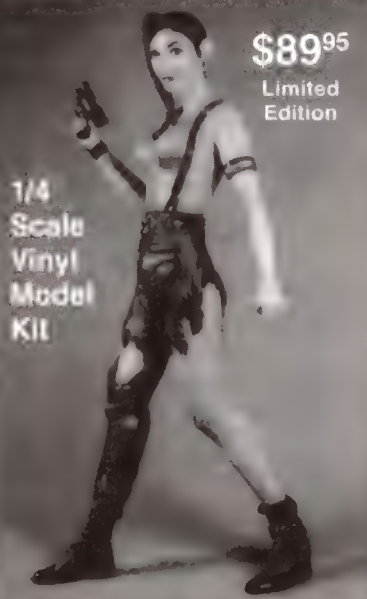
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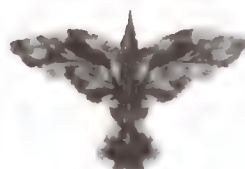
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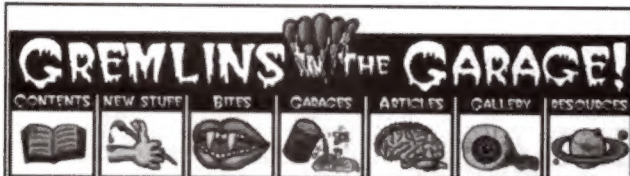
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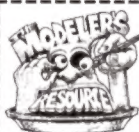
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